VOLUME THREE

The Guitar Works of AGUSTÍN BARRIOS MANGORÉ

The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover

EL 2604

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Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcás, and Pargá. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoetic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamérica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré – the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

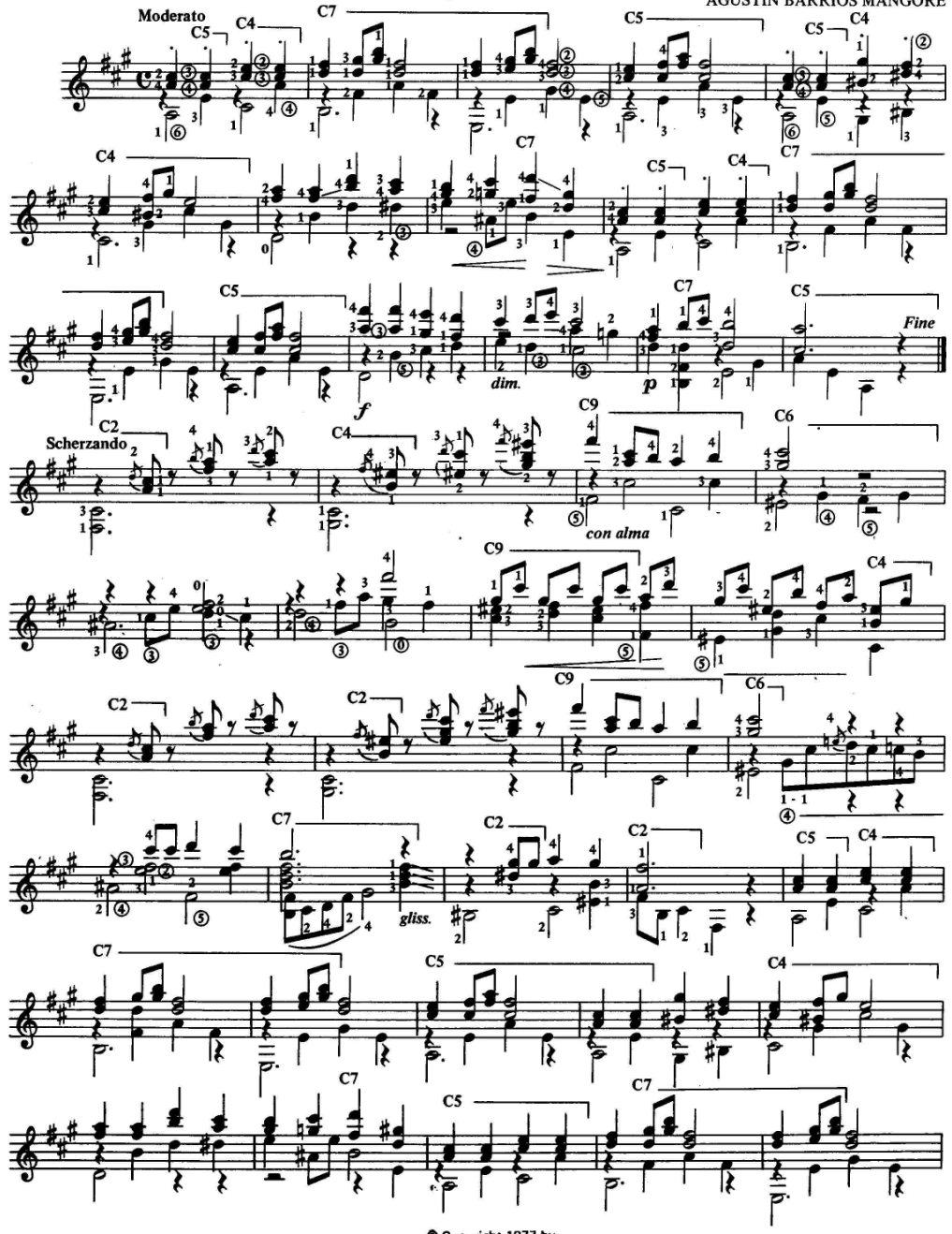
One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

Madrigal - Gavota

(Madrigal Gavotte)

AGUSTÍN BARRIOS MANGORÉ



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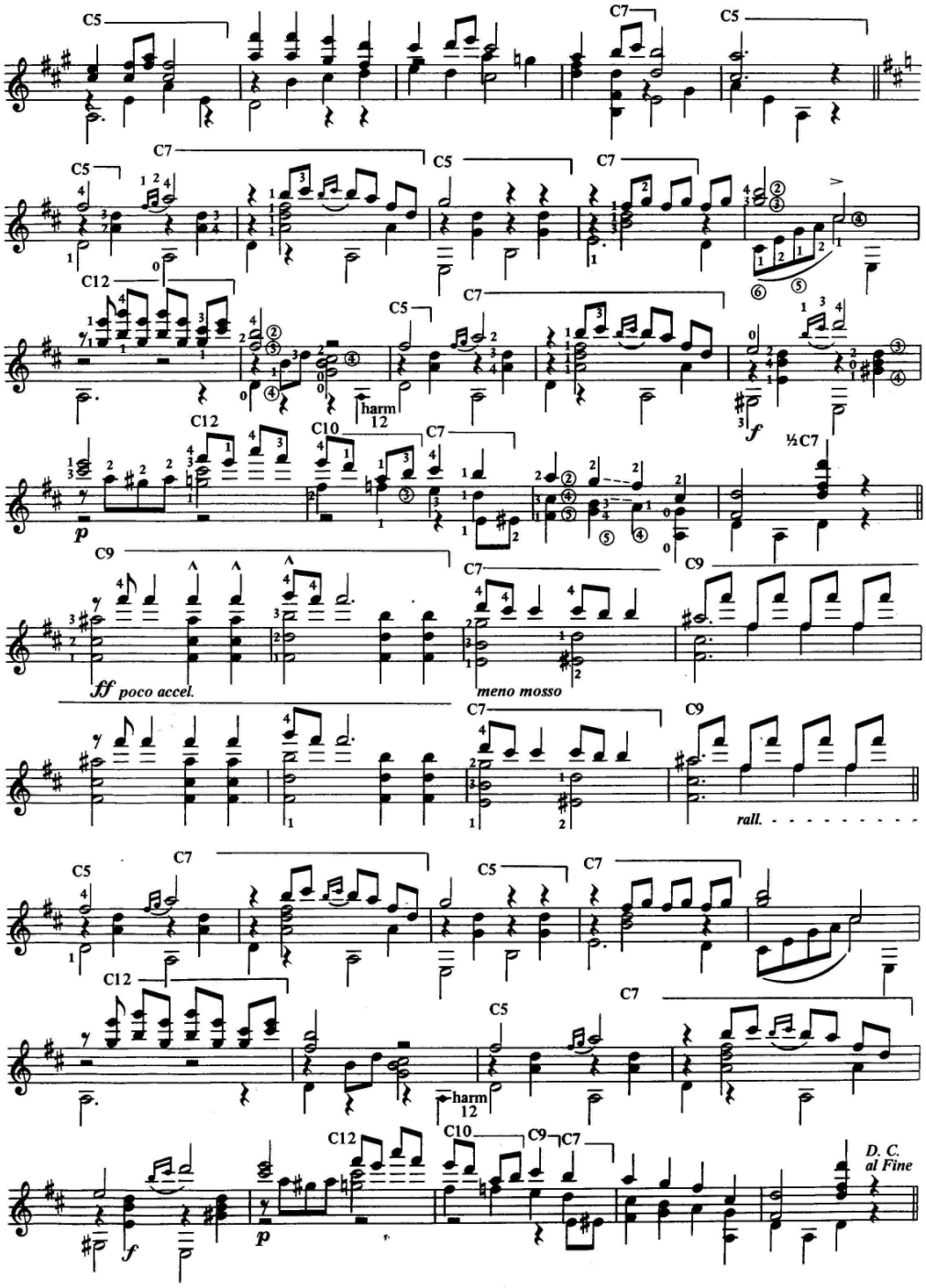

C5
C7
C5
C5
C7
C5
C7
C12
C5
C7
harm
12
f
C12
C10
C7
½C7
p
C9
C7
C9
ff poco accel.
meno mosso
C7
C9
rall.
C5
C7
C5
C7
C12
C5
C7
harm
12
C12
C10
C9
C7
D. C.
al Fine
f
p

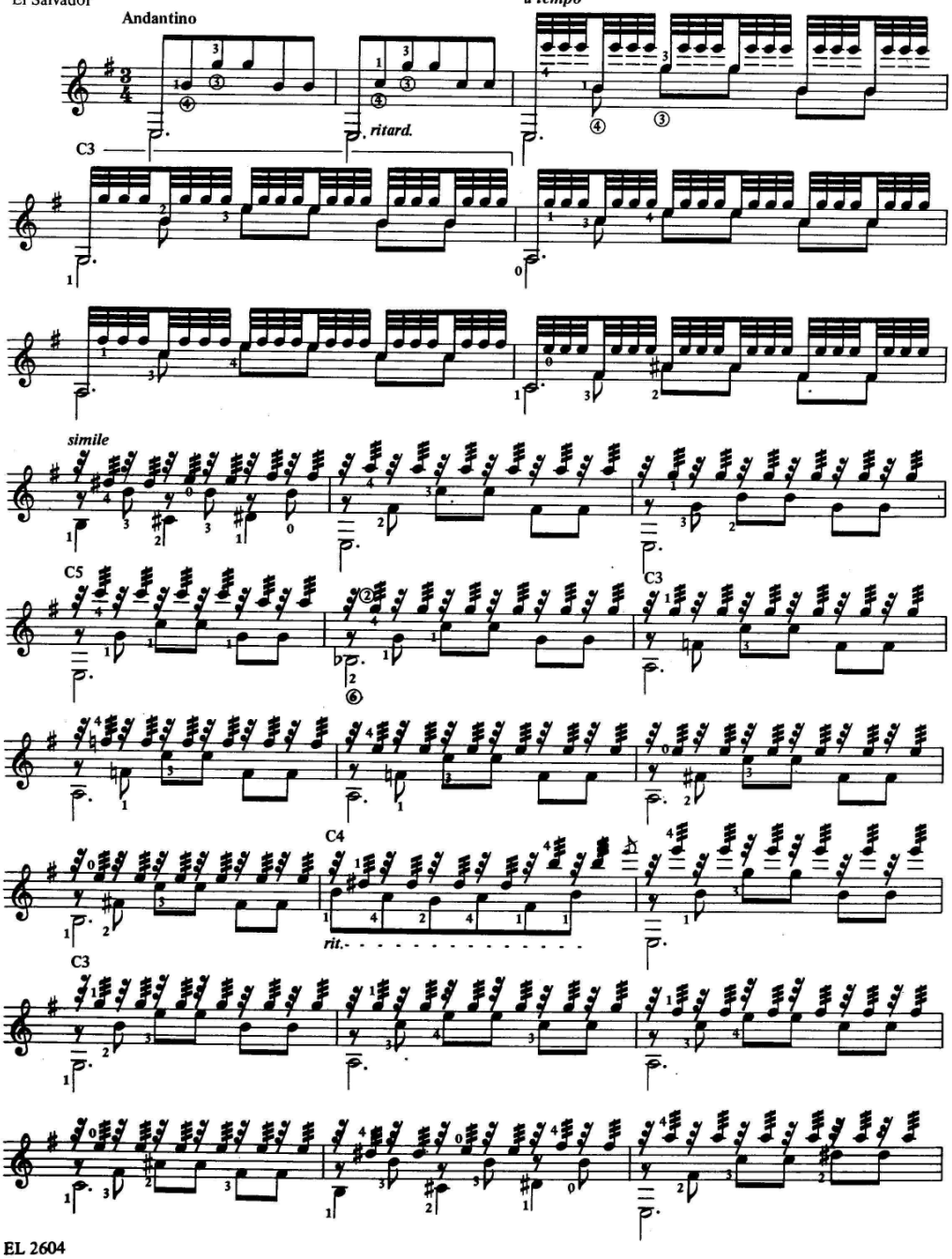
Una Limosna por el Amor de Dios

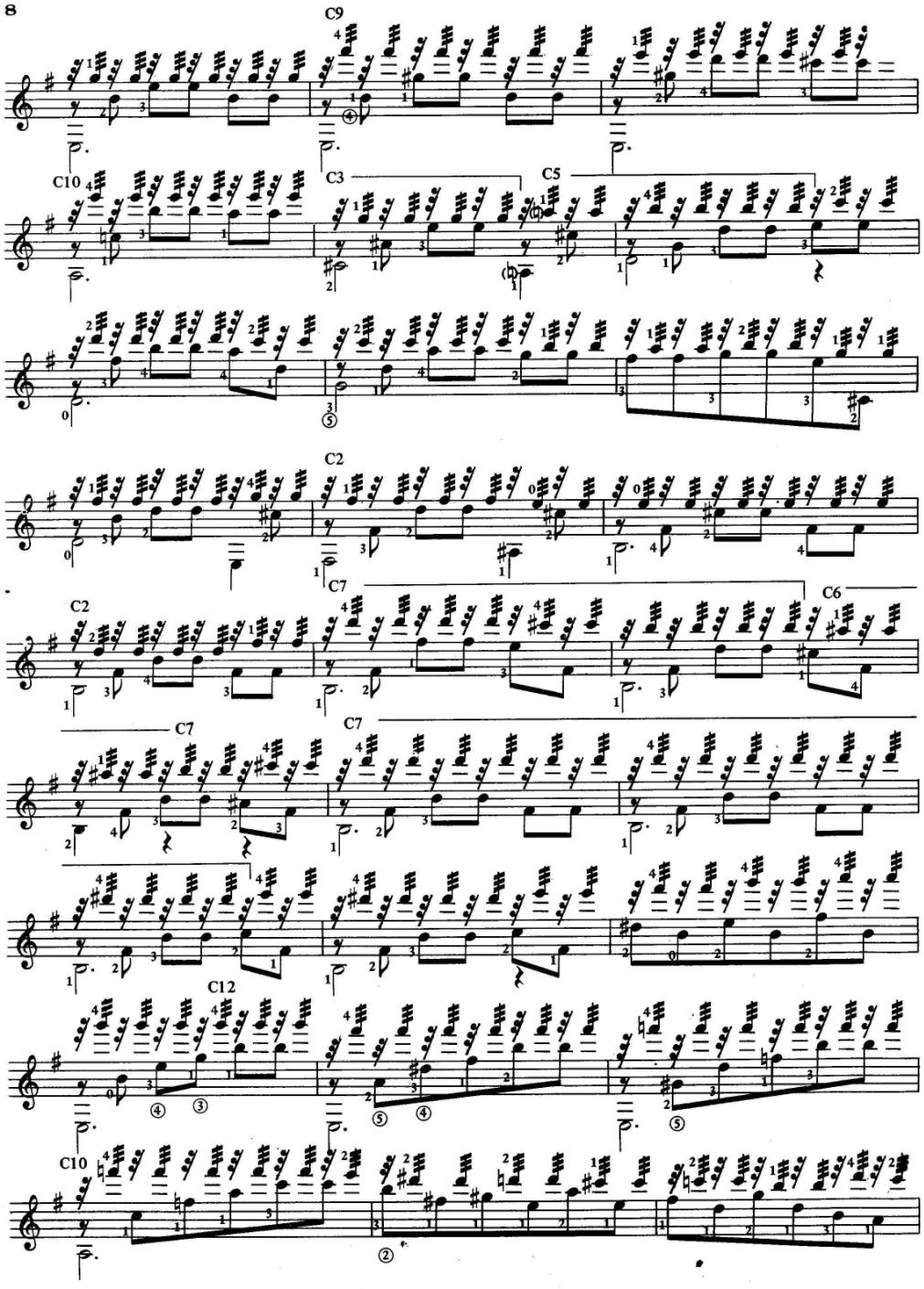
(Gran Trémolo)

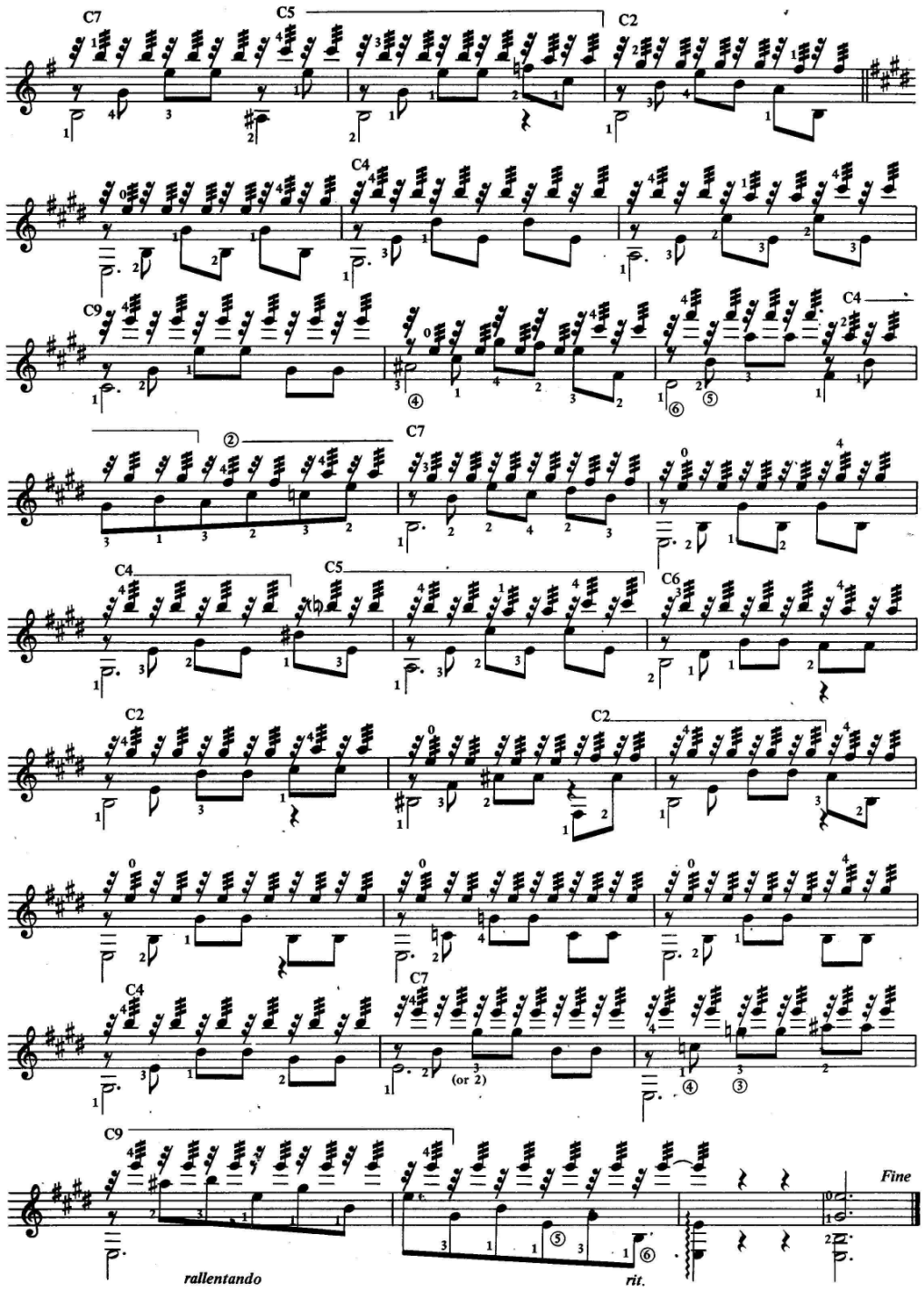
(An Alm for the Love of God)

May, 1944, San Salvador
El Salvador

AGUSTÍN BARRIOS MANGORÉ



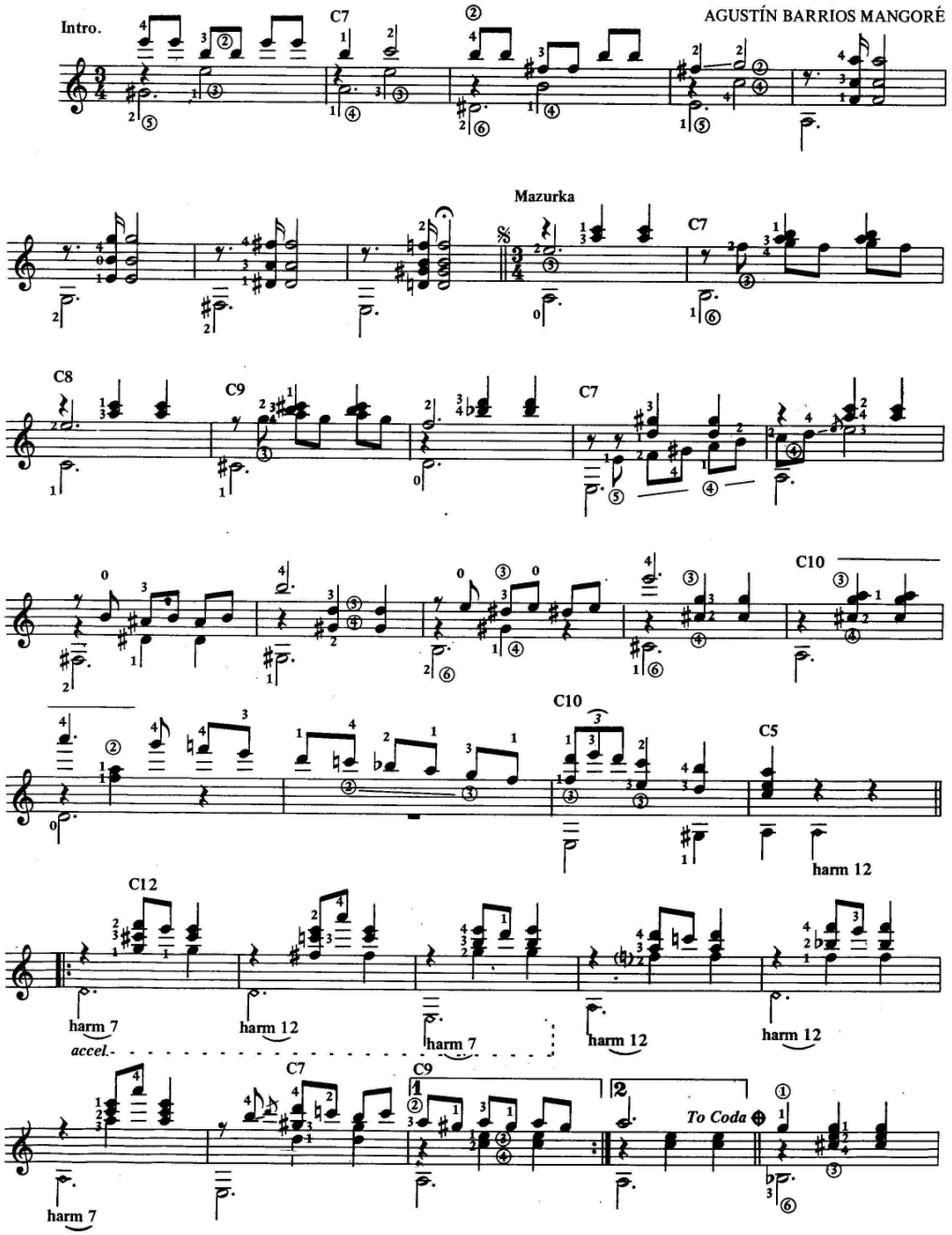

C9
C10
C3
C5
C2
C7
C6
C2
C7
C7
C12
C10

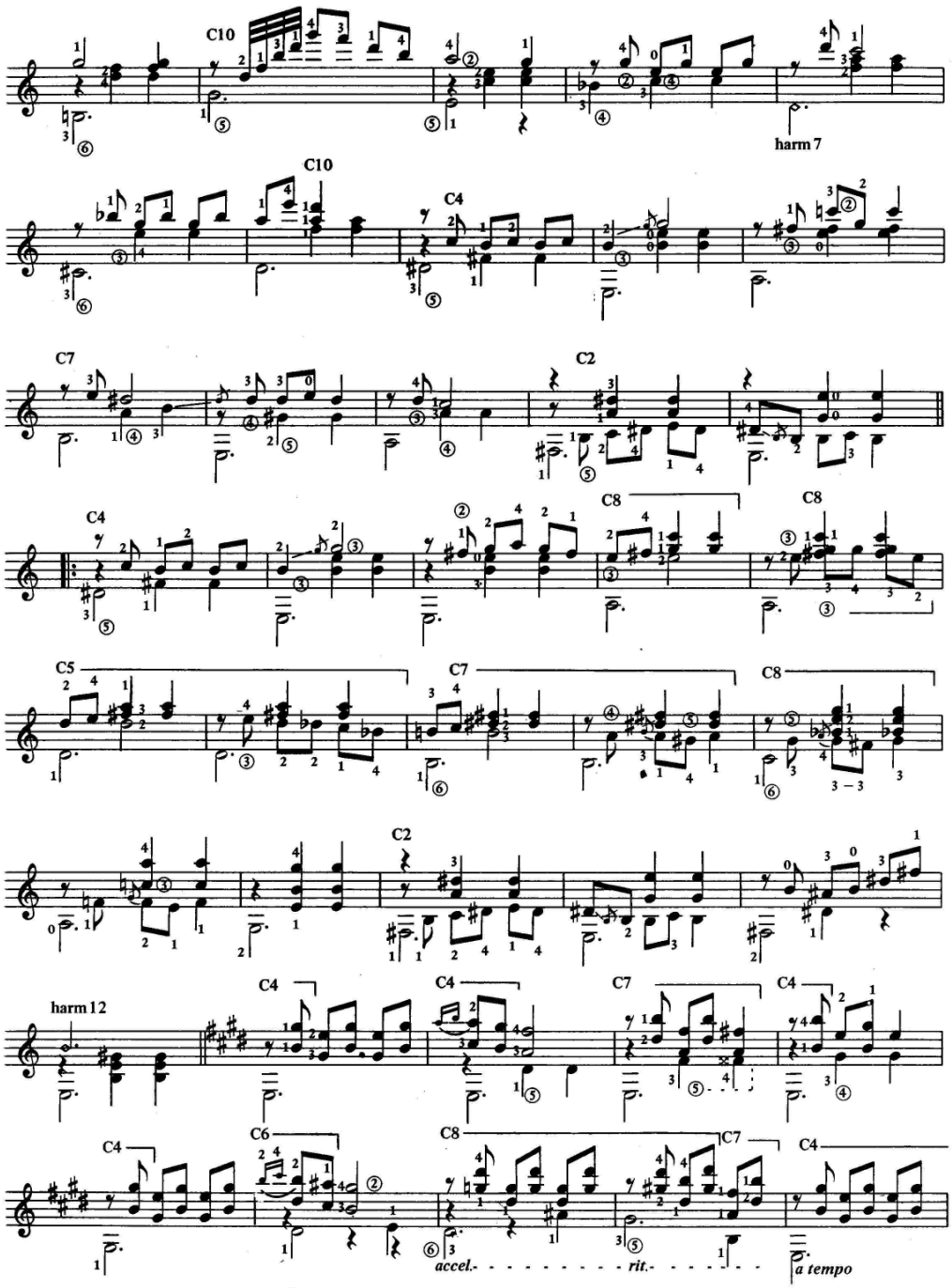

C7
C5
C2
C4
C9
C4
C7
C4
C5
C6
C2
C2
C4
C7
(or 2)
C9
Fine
rallentando
rit.

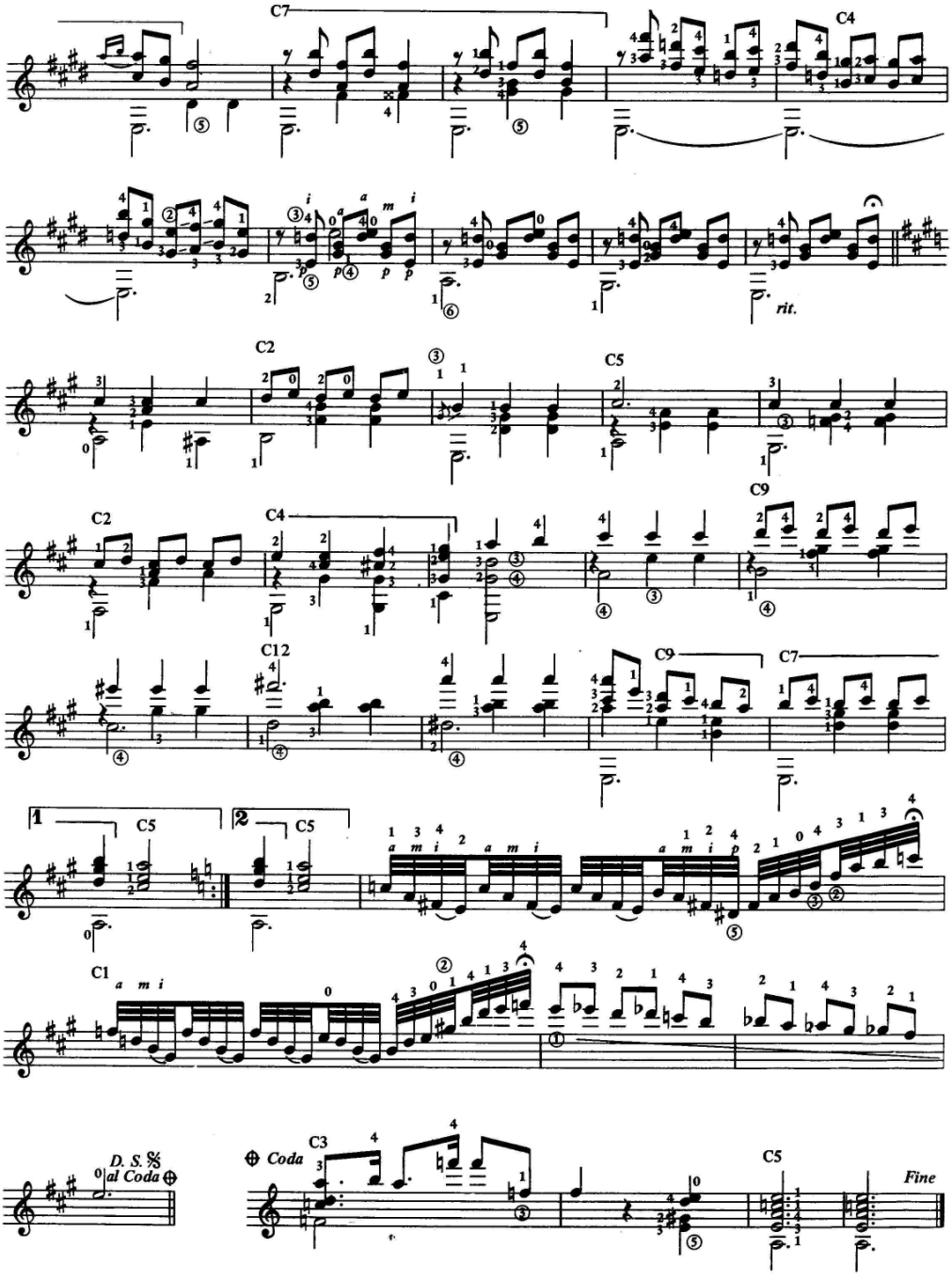
Mazurka Apasionata

(Impassioned Mazurka)

AGUSTÍN BARRIOS MANGORÉ



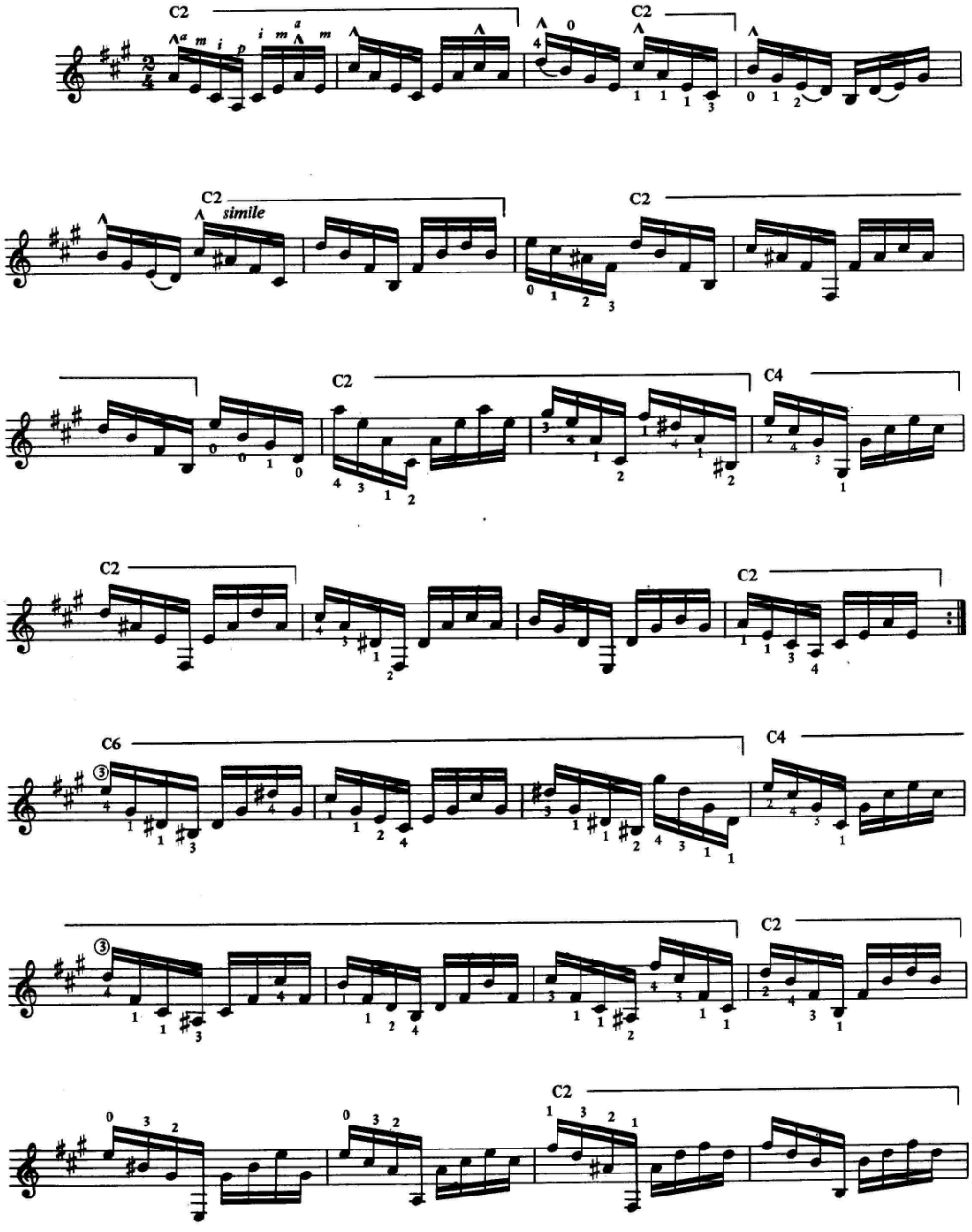

C10
harm 7
C10
C4
C7
C2
C4
C8
C8
C5
C7
C8
C2
harm 12
C4
C4
C7
C4
C4
C6
C8
C7
C4
accel.
rit.
a tempo

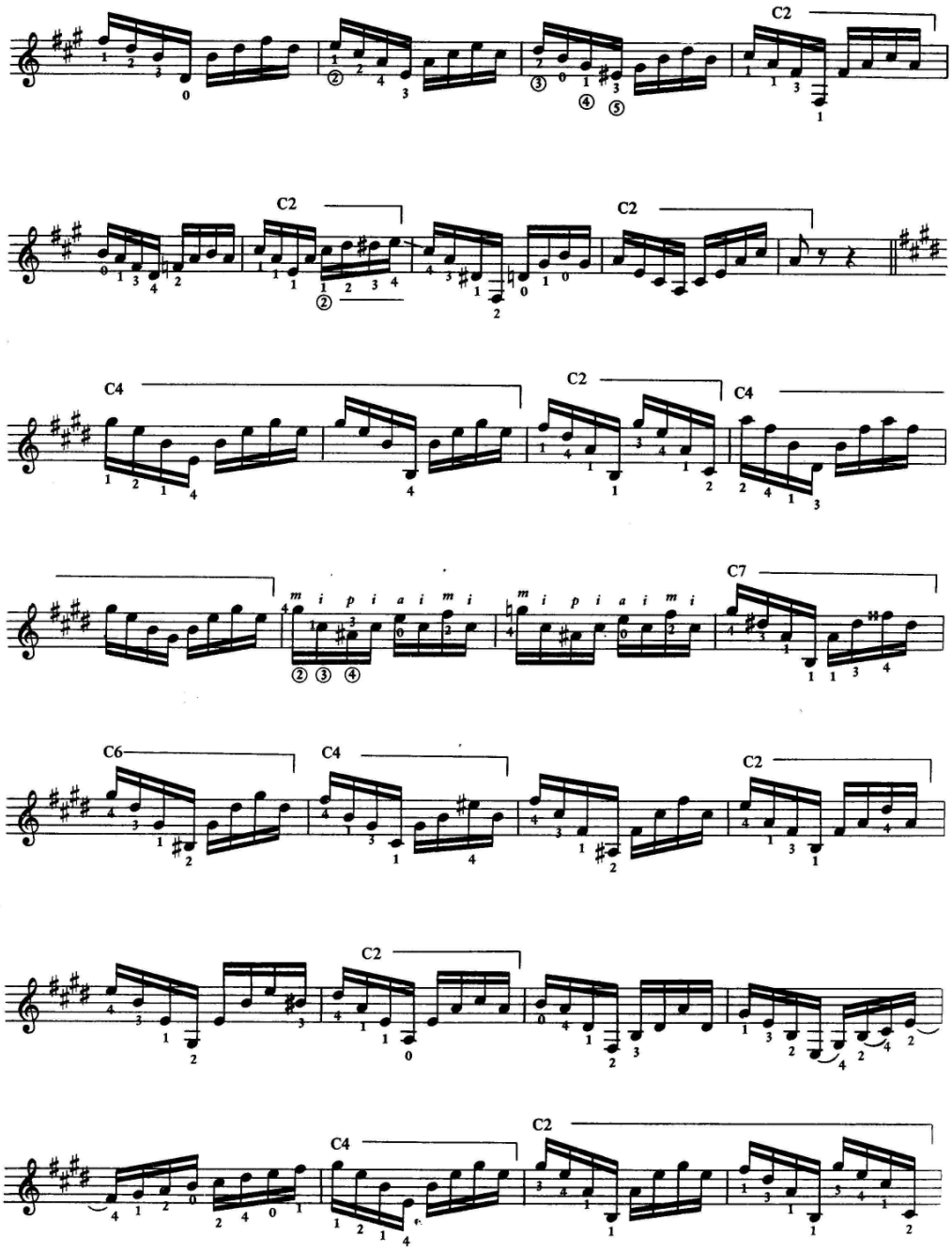

C7
C4
rit.
C2
C5
C9
C12
1
2
C1
D. S. 𝄋 al Coda
Coda
C3
Fine

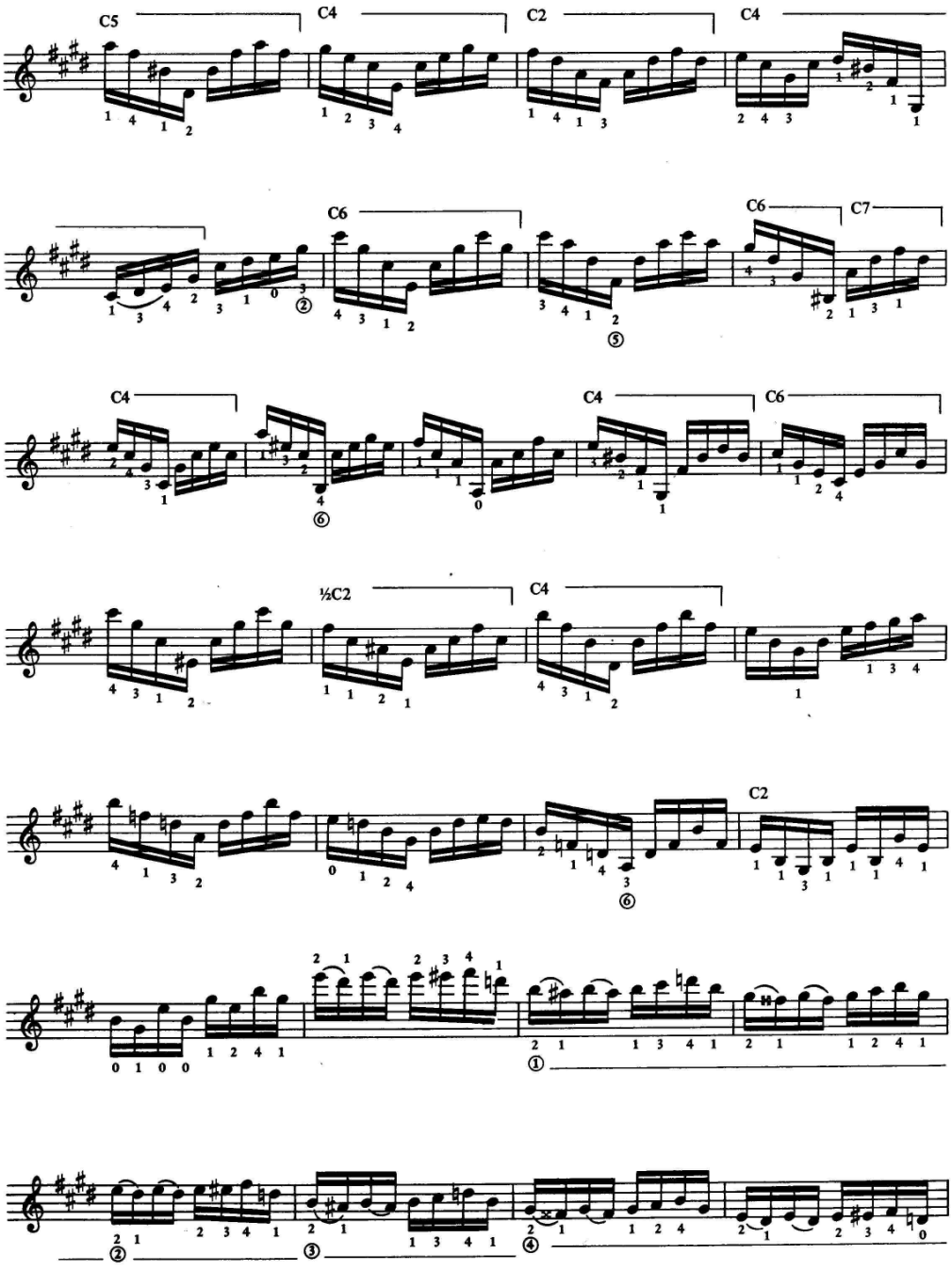
Estudio de Concierto

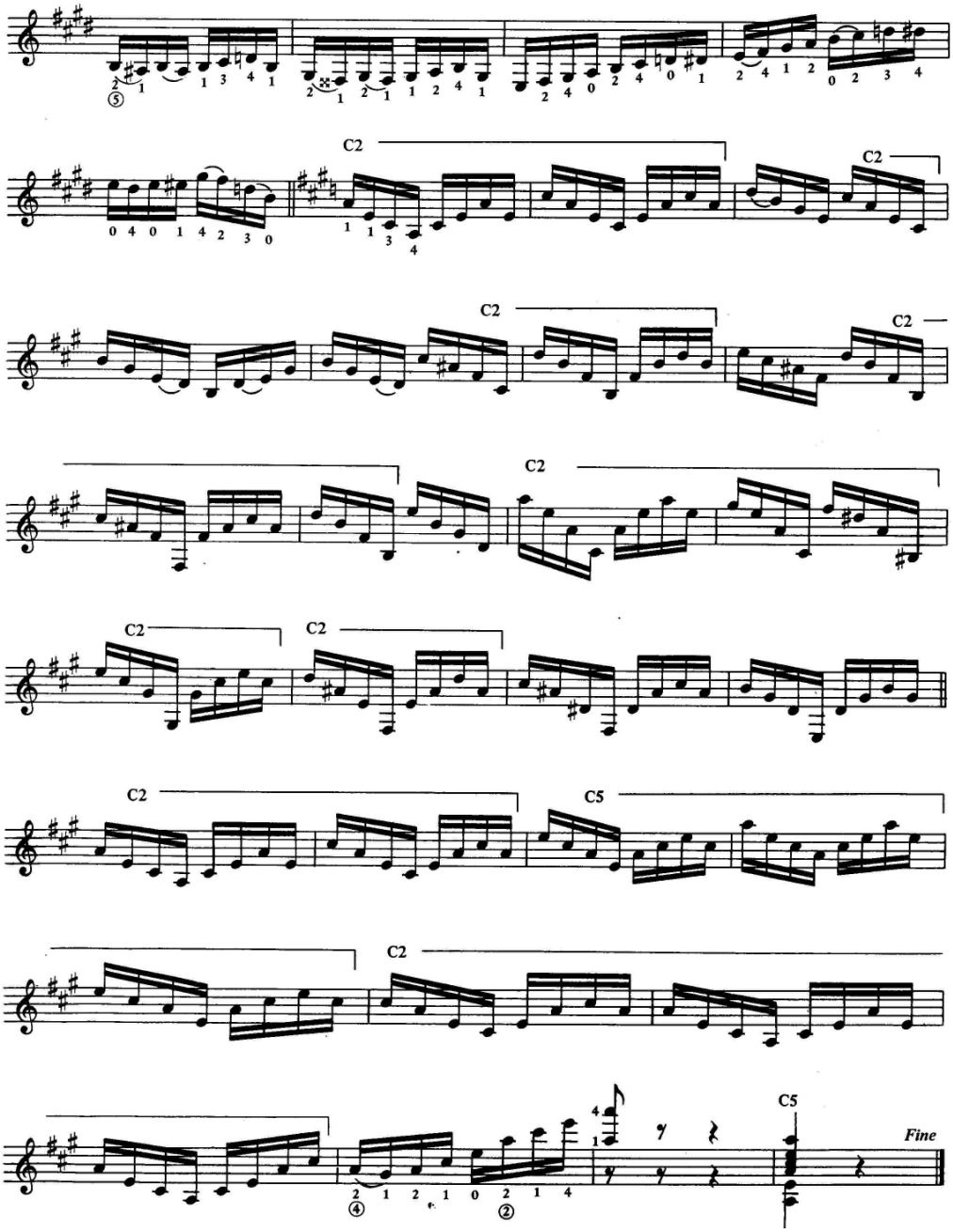
(Concert Study)

AGUSTÍN BARRIOS MANGORÉ




C2
C2
C2
C4
C2
C4
m i p i a i m i
m i p i a i m i
C7
C6
C4
C2
C2
C4
C2

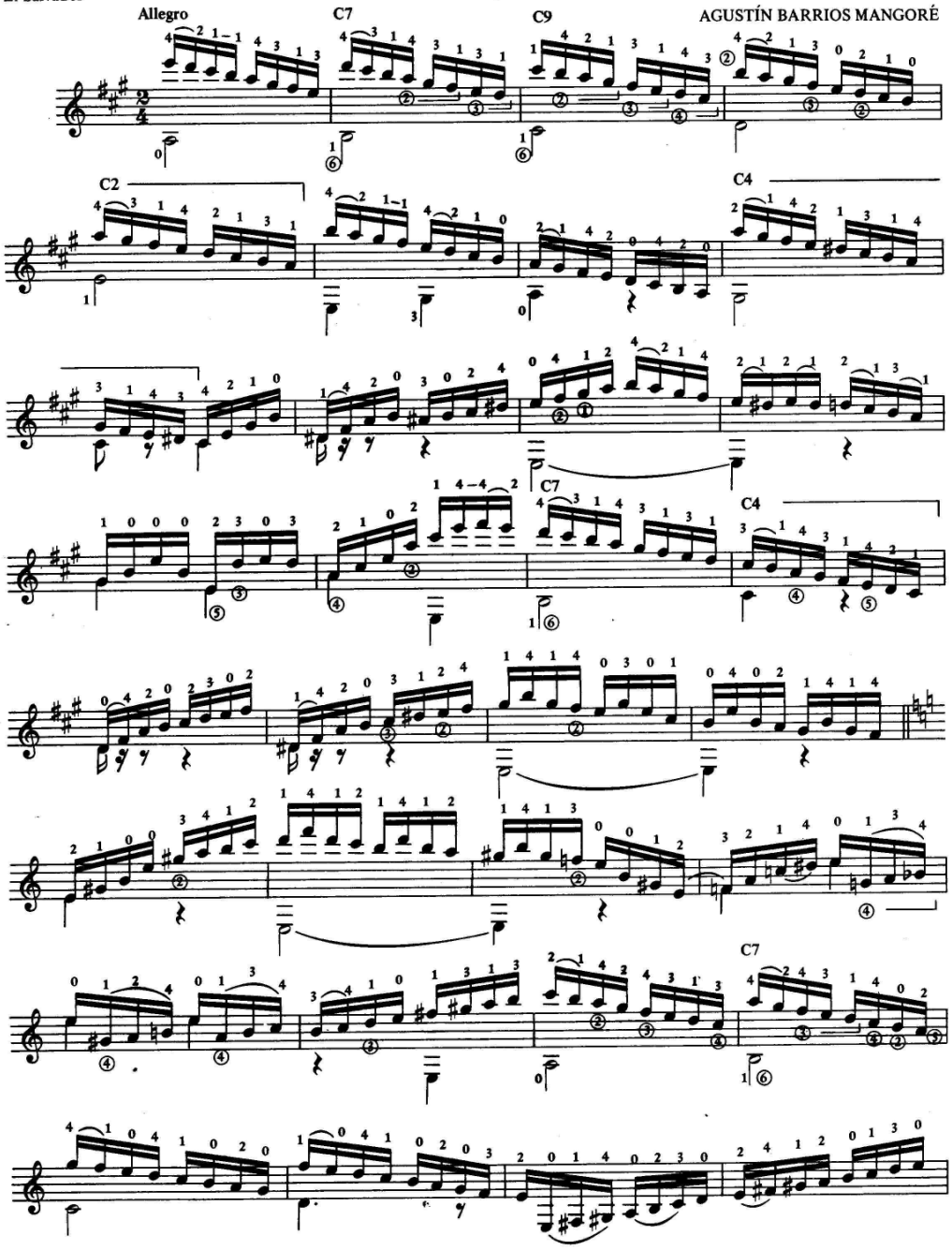

C5
C4
C2
C4
C6
C6
C7
C4
C4
C6
½C2
C4
C2

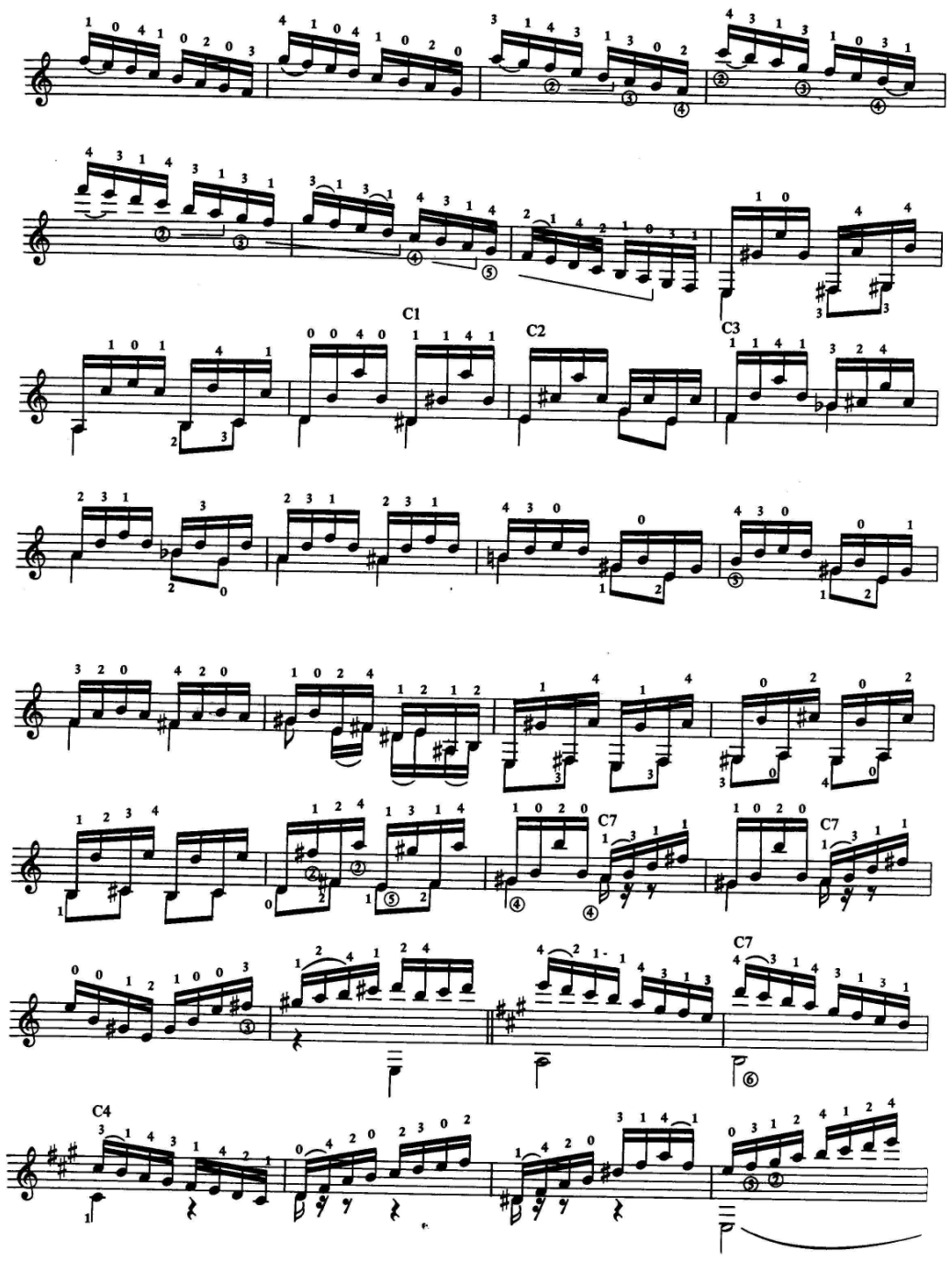

C2
C2
C2
C2
C2
C2
C2
C5
C2
C5
Fine

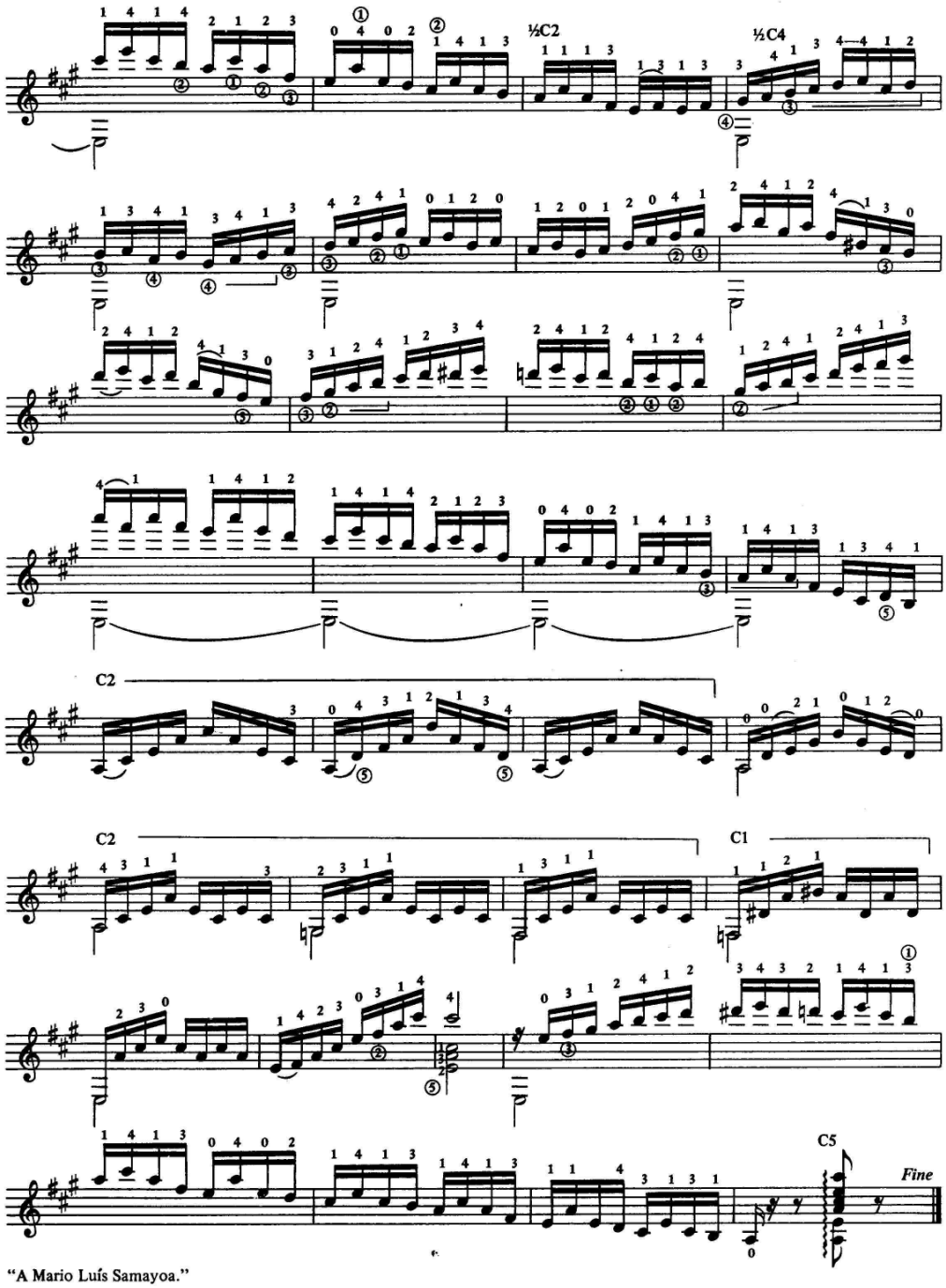
Estudio
(Study)

October, 1940, San Salvador
El Salvador

AGUSTÍN BARRIOS MANGORÉ



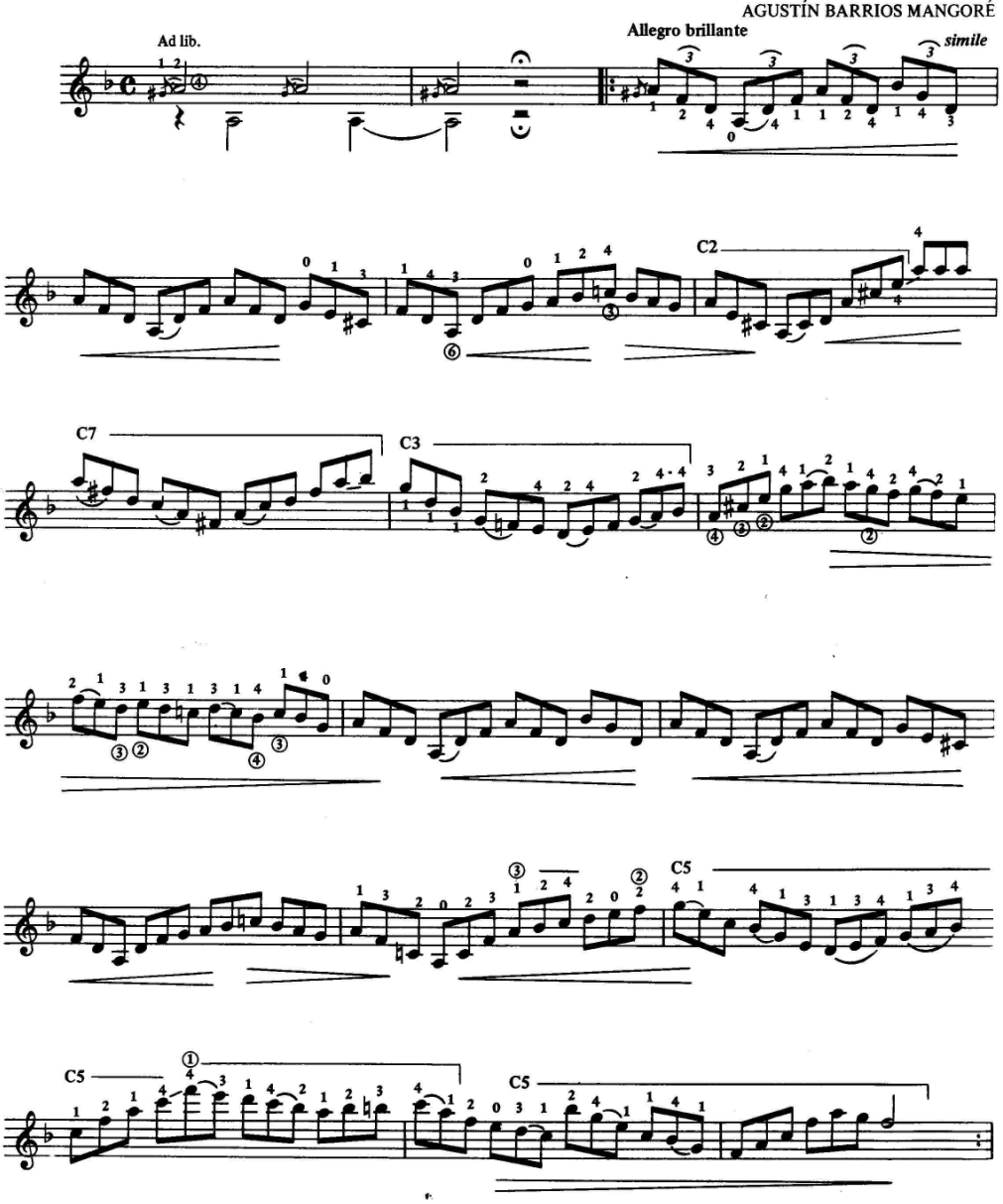

C1
C2
C3
C7
C7
C7
C4

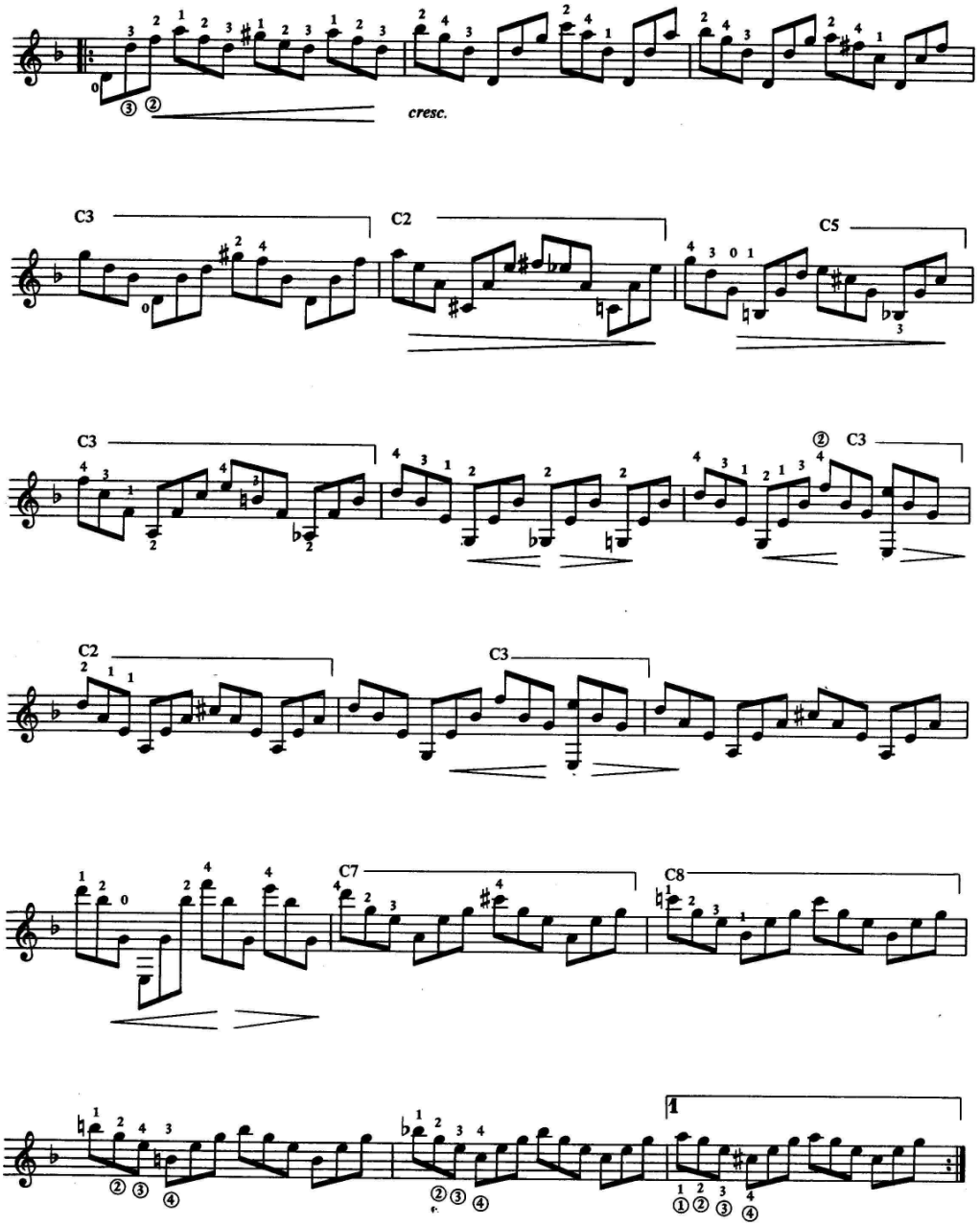


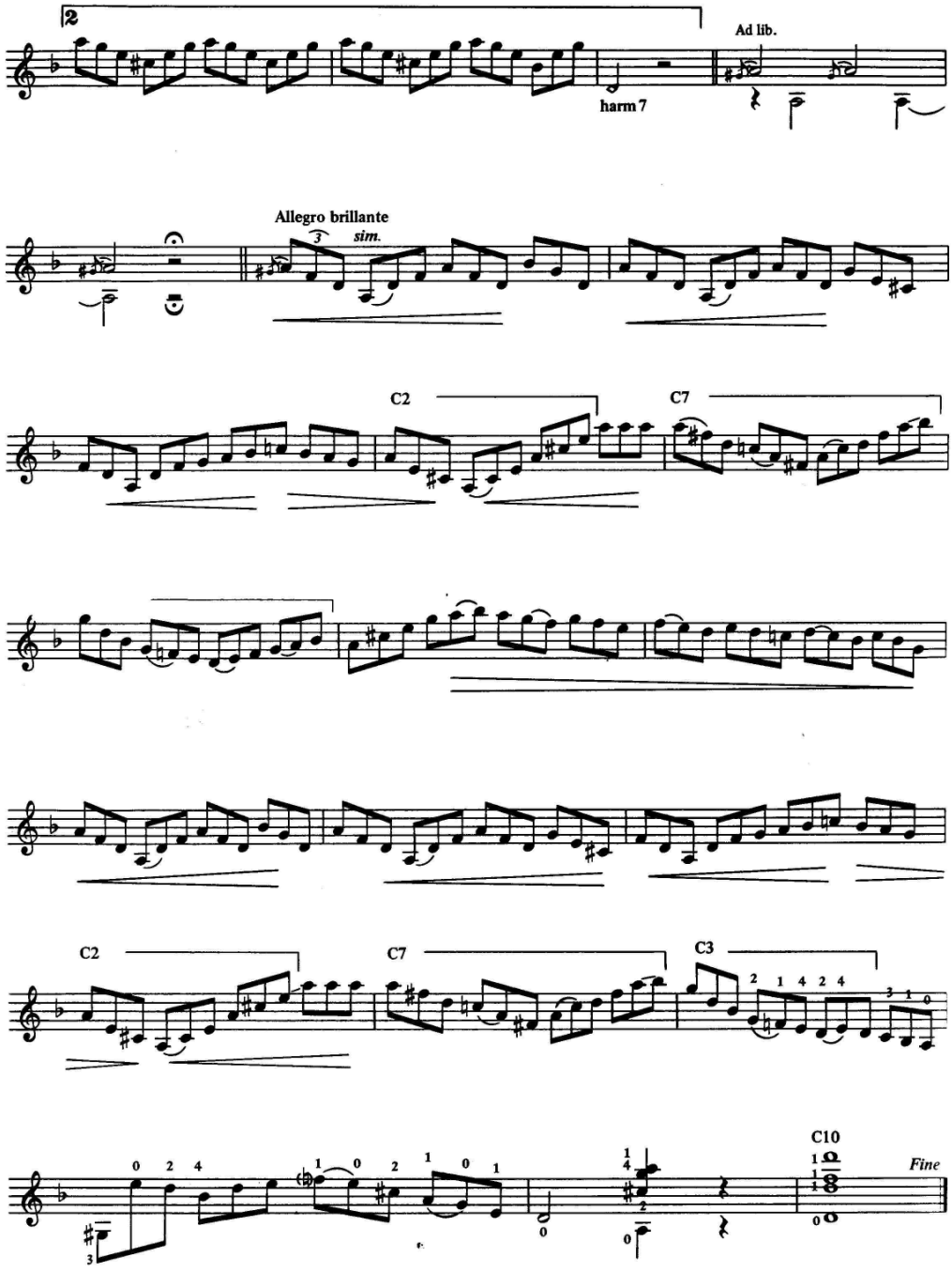
"A Mario Luís Samayoa."

Las Abejas
(The Bees)

AGUSTÍN BARRIOS MANGORÉ

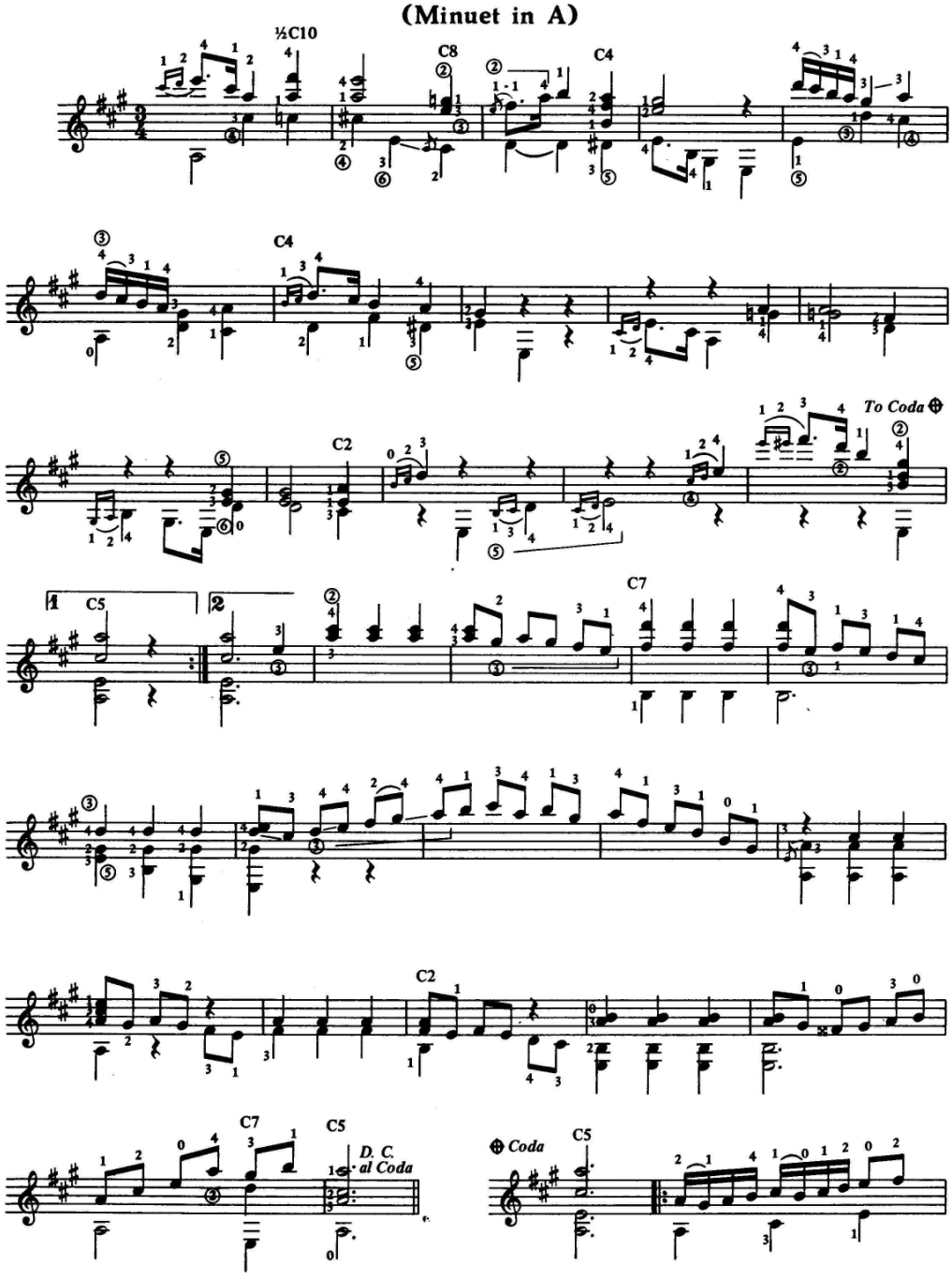


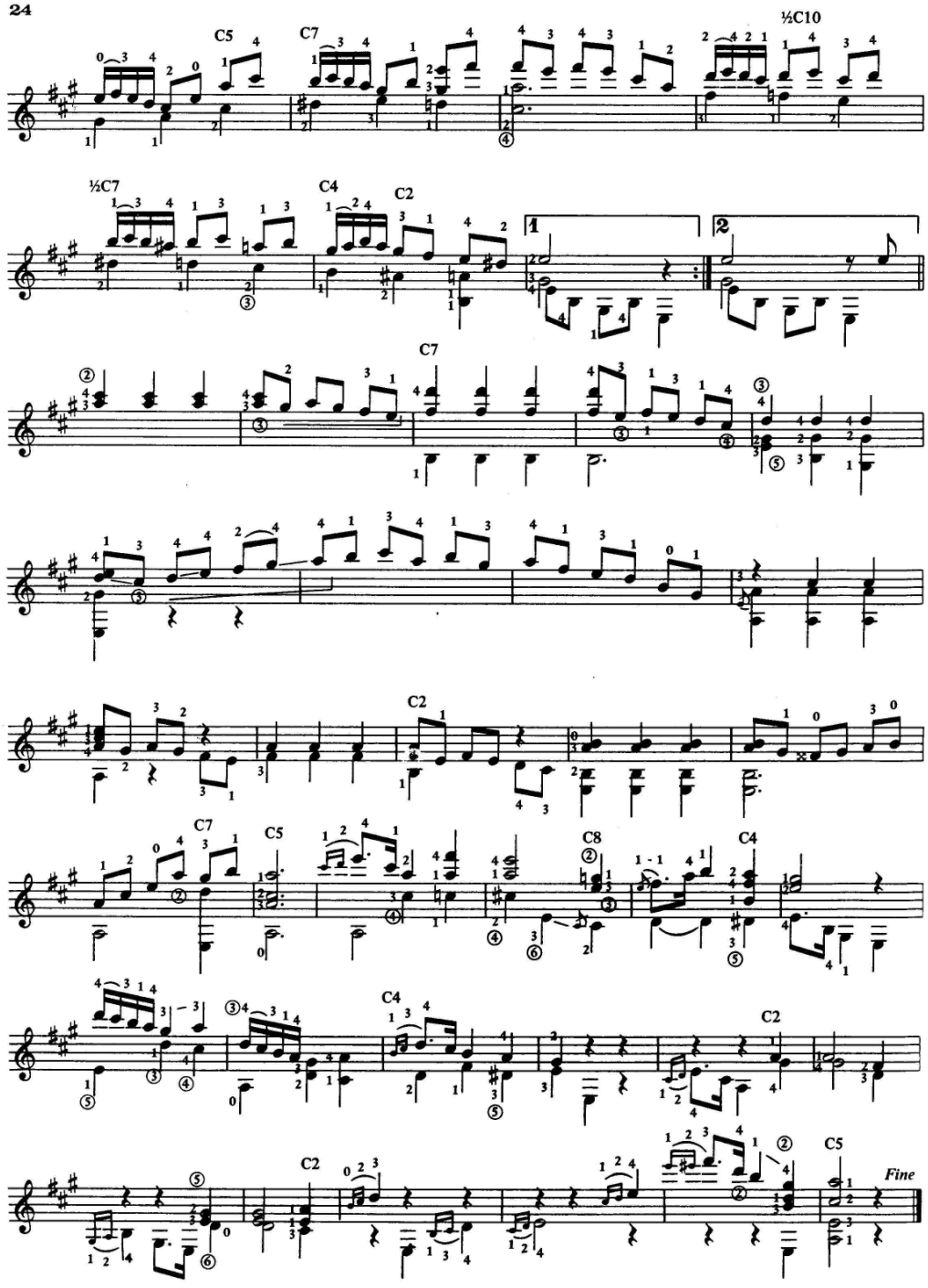

cresc.
C3
C2
C5
C3
C3
C2
C3
C7
C8
1


2
Ad lib.
harm 7
Allegro brillante
sim.
C2
C7
C2
C7
C3
C10
Fine

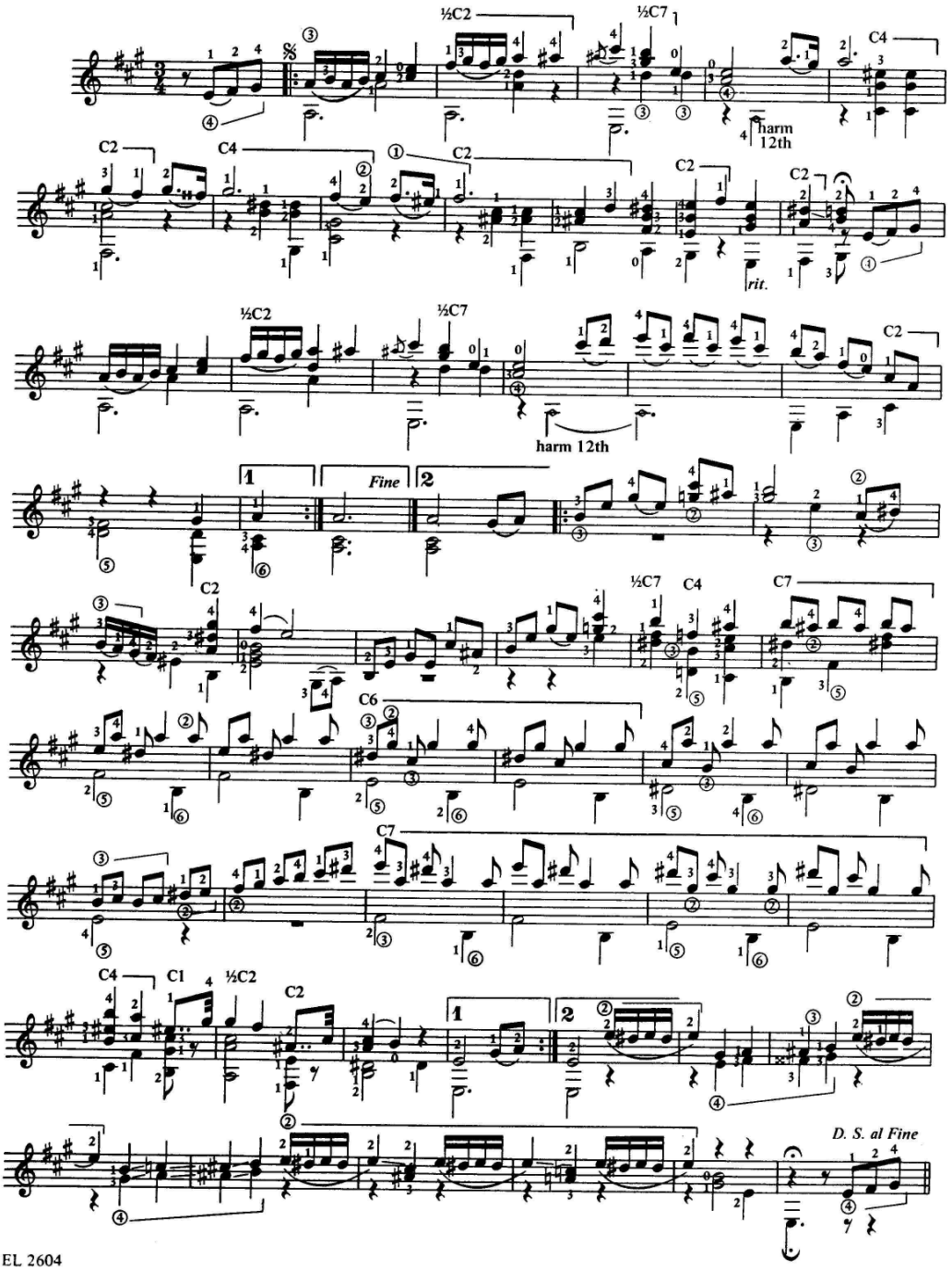
Minueto en La

(Minuet in A)




½C10
C5
C7
½C7
C4
C2
1
2
C7
C2
C7
C5
C8
C4
C4
C2
C2
C5
Fine

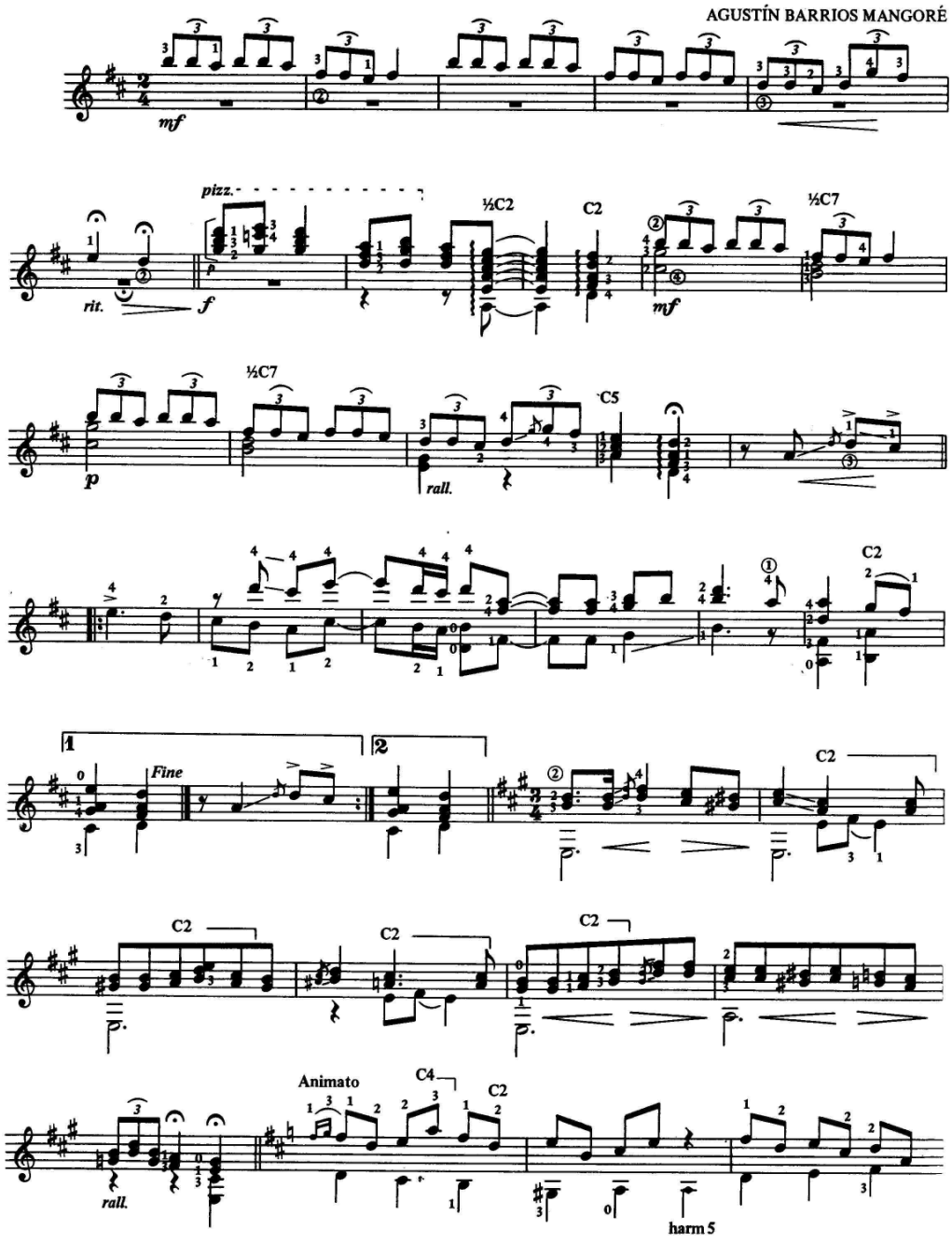
Sarita
(Mazurka)

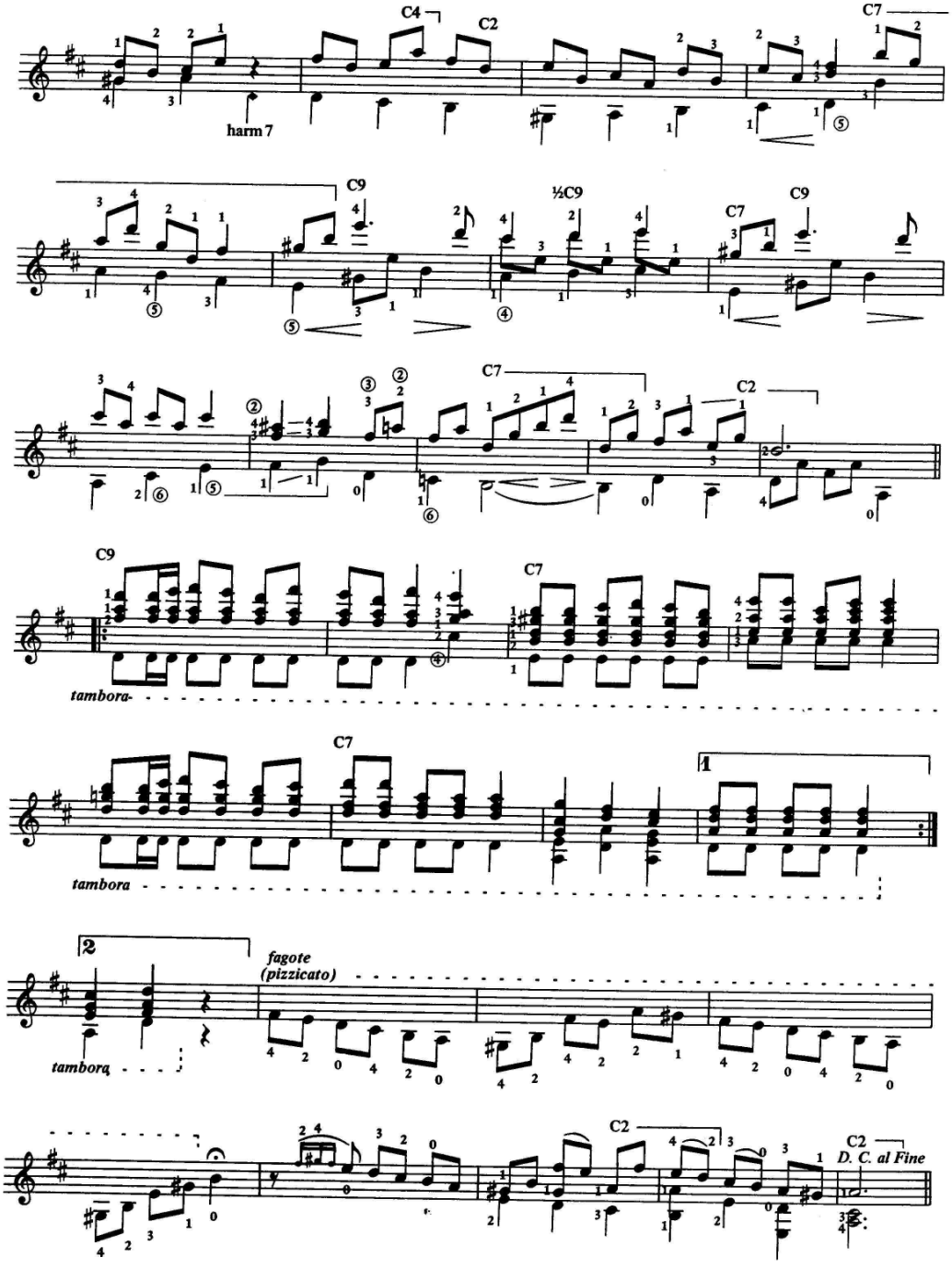


Aconquija

(from Suite Andina)

AGUSTÍN BARRIOS MANGORÉ

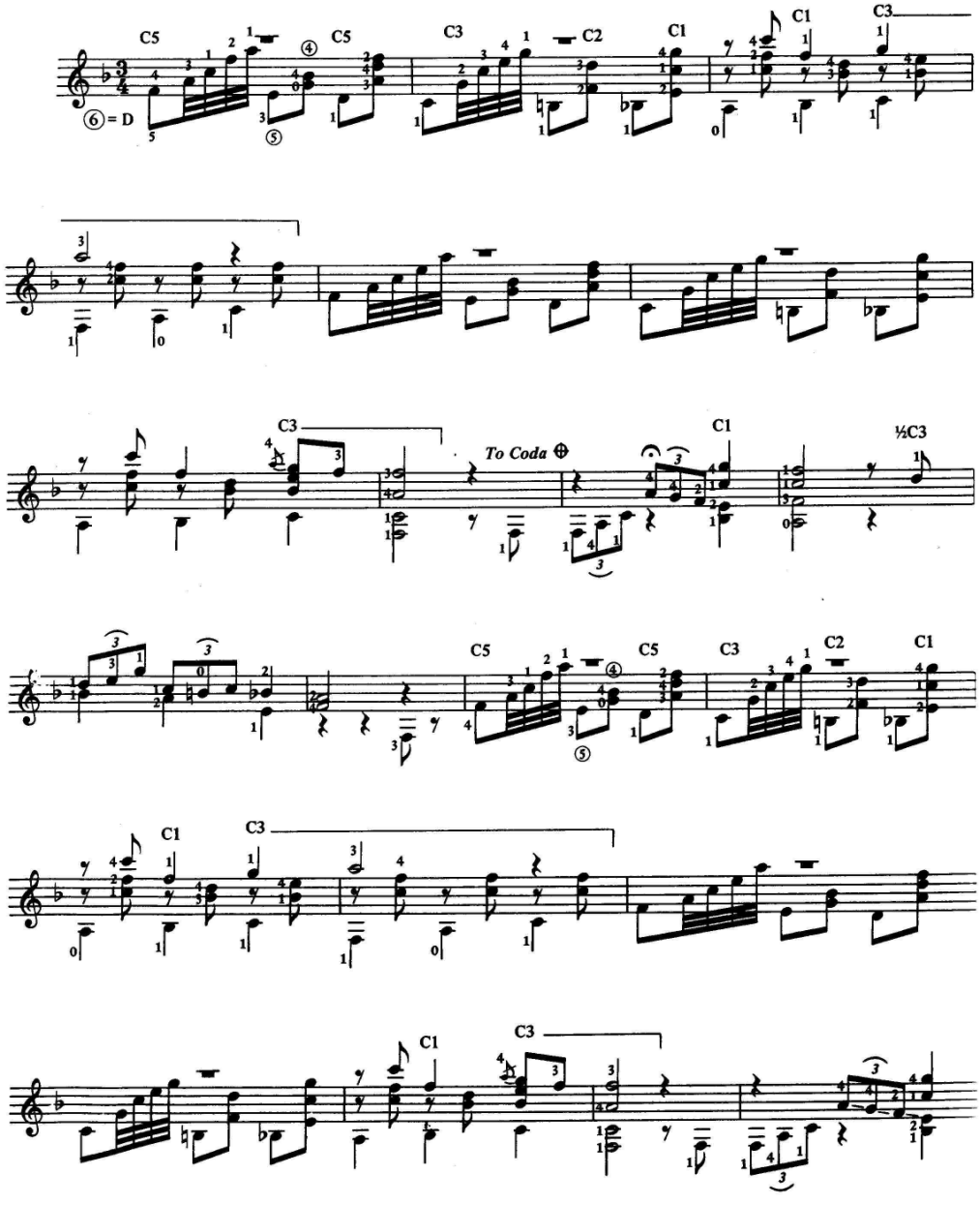


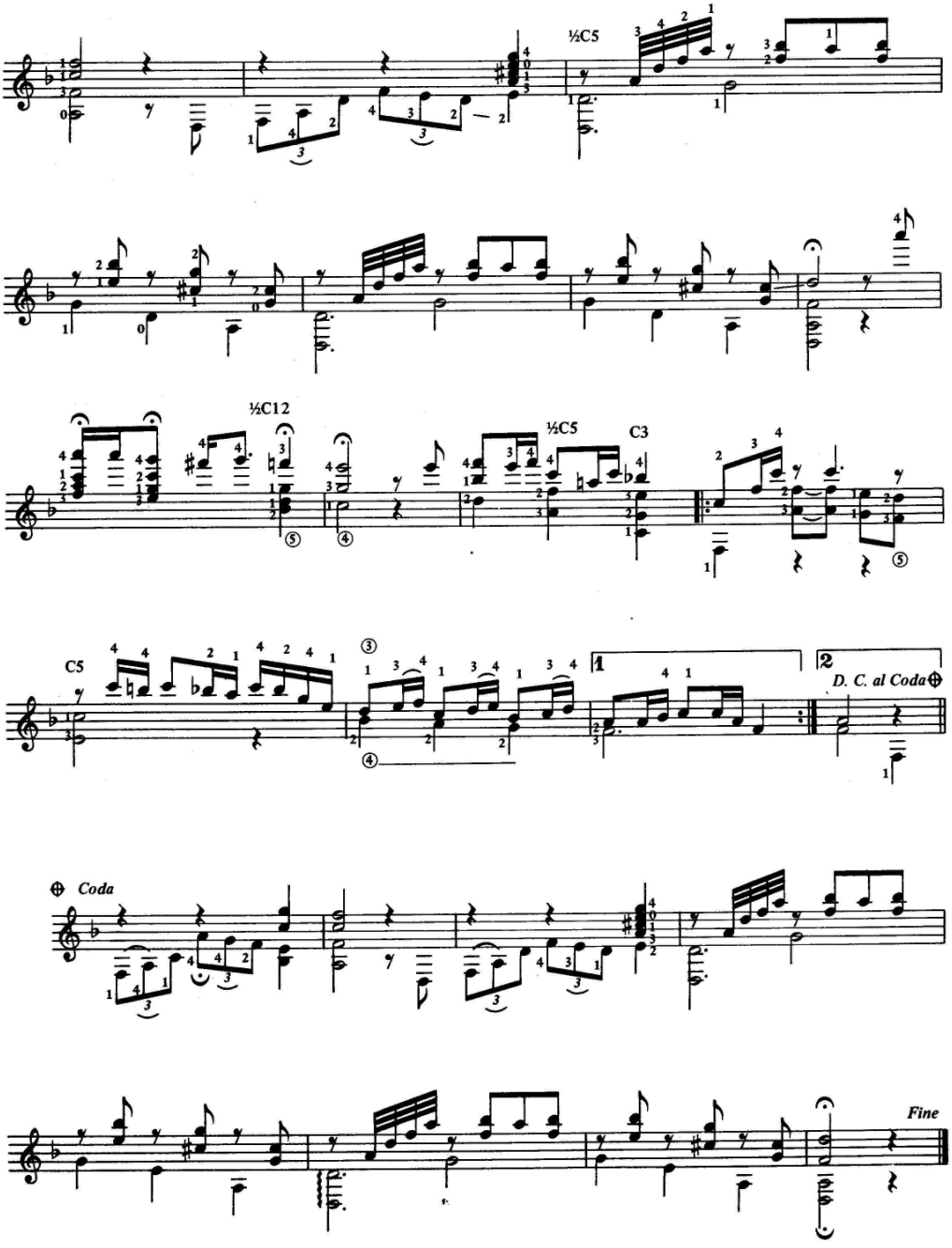

C4
C2
C7
harm 7
C9
½C9
C7
C9
C7
C2
C9
C7
tambora
C7
1
tambora
2
fagote
(pizzicato)
tambora
C2
C2
D. C. al Fine

Córdoba

(from Suite Andina)

AGUSTÍN BARRIOS MANGORÉ

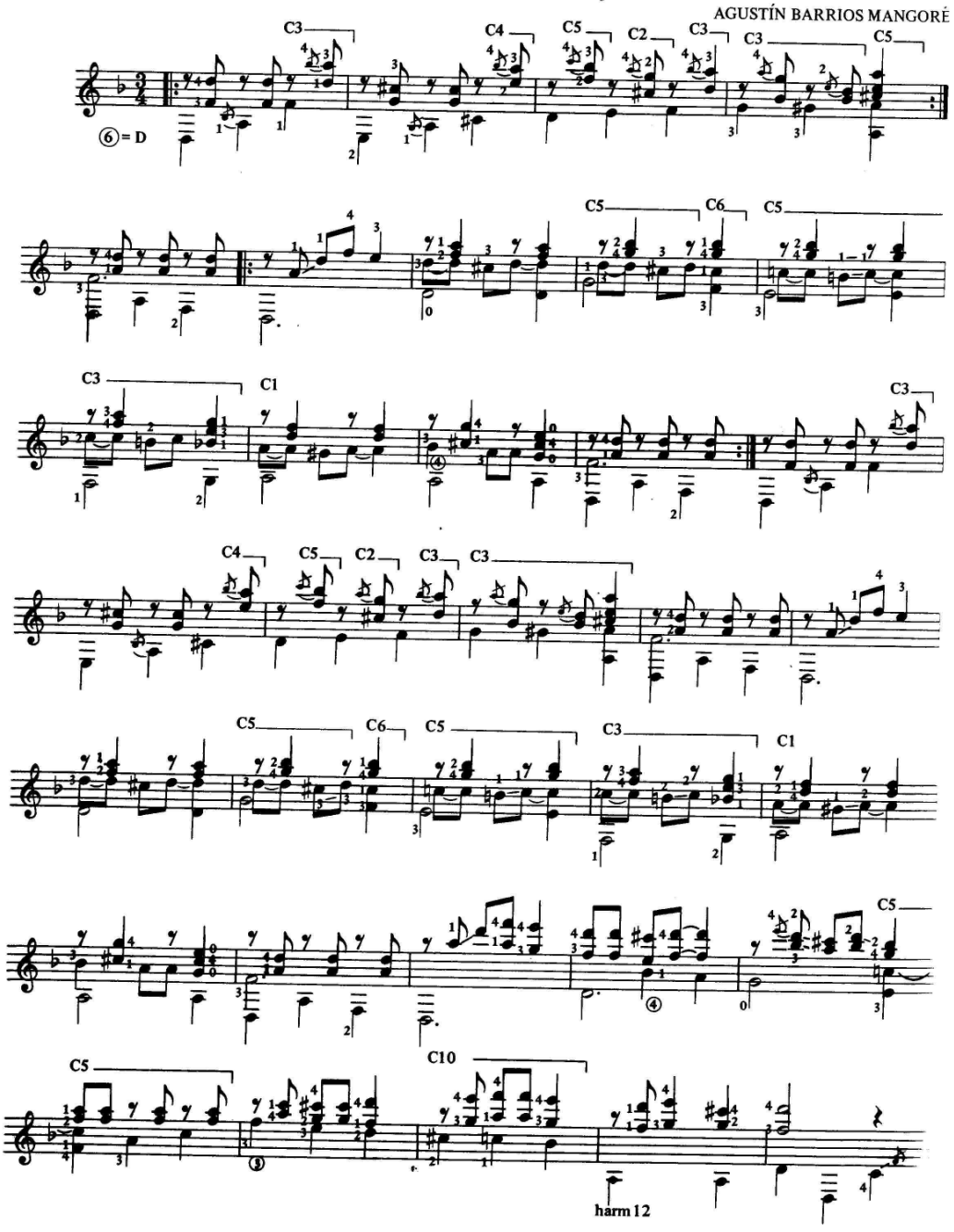


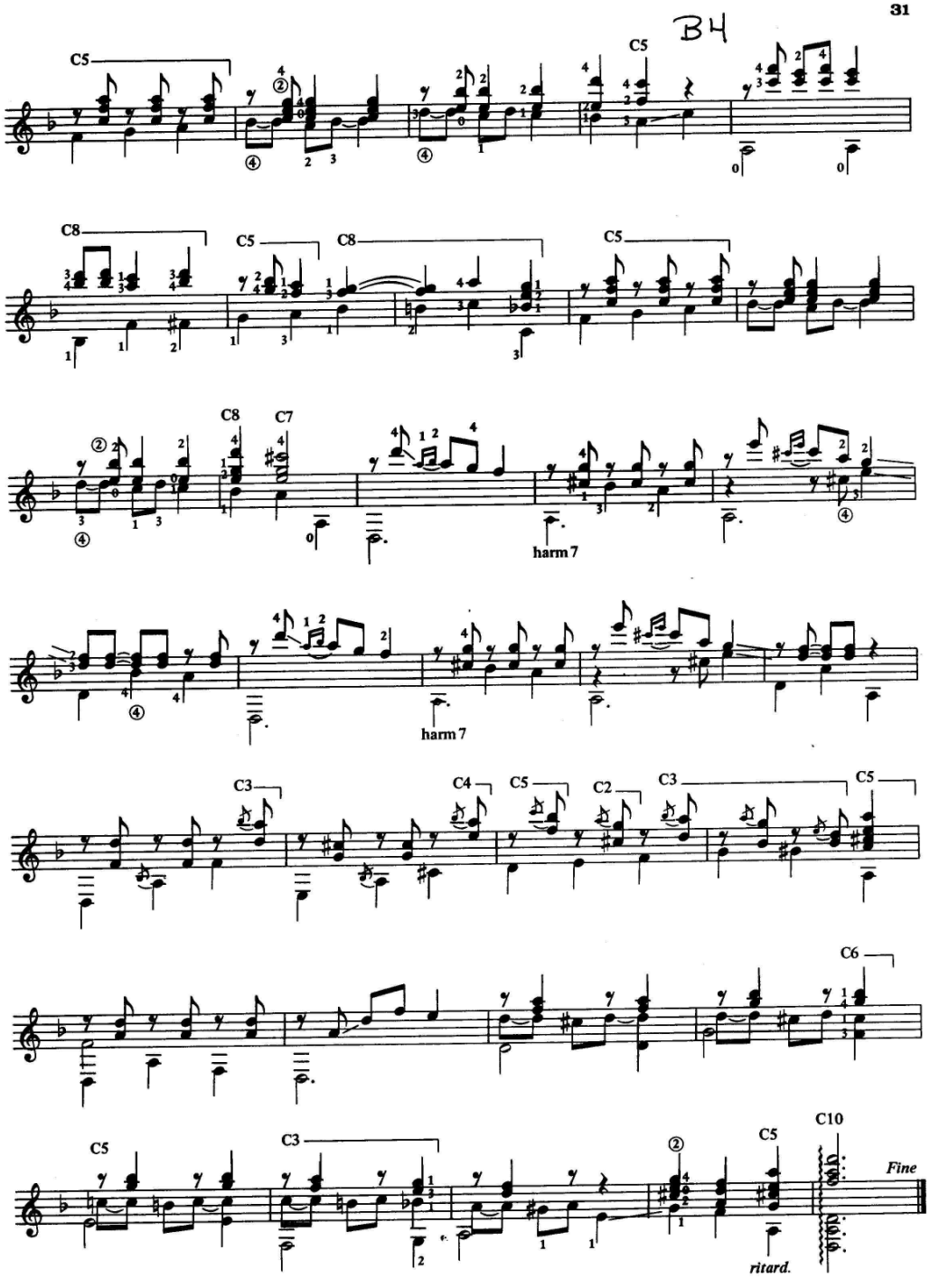

½C5
½C12
½C5
C3
C5
D. C. al Coda
Coda
Fine

Aire de Zamba

(from Suite Andina)

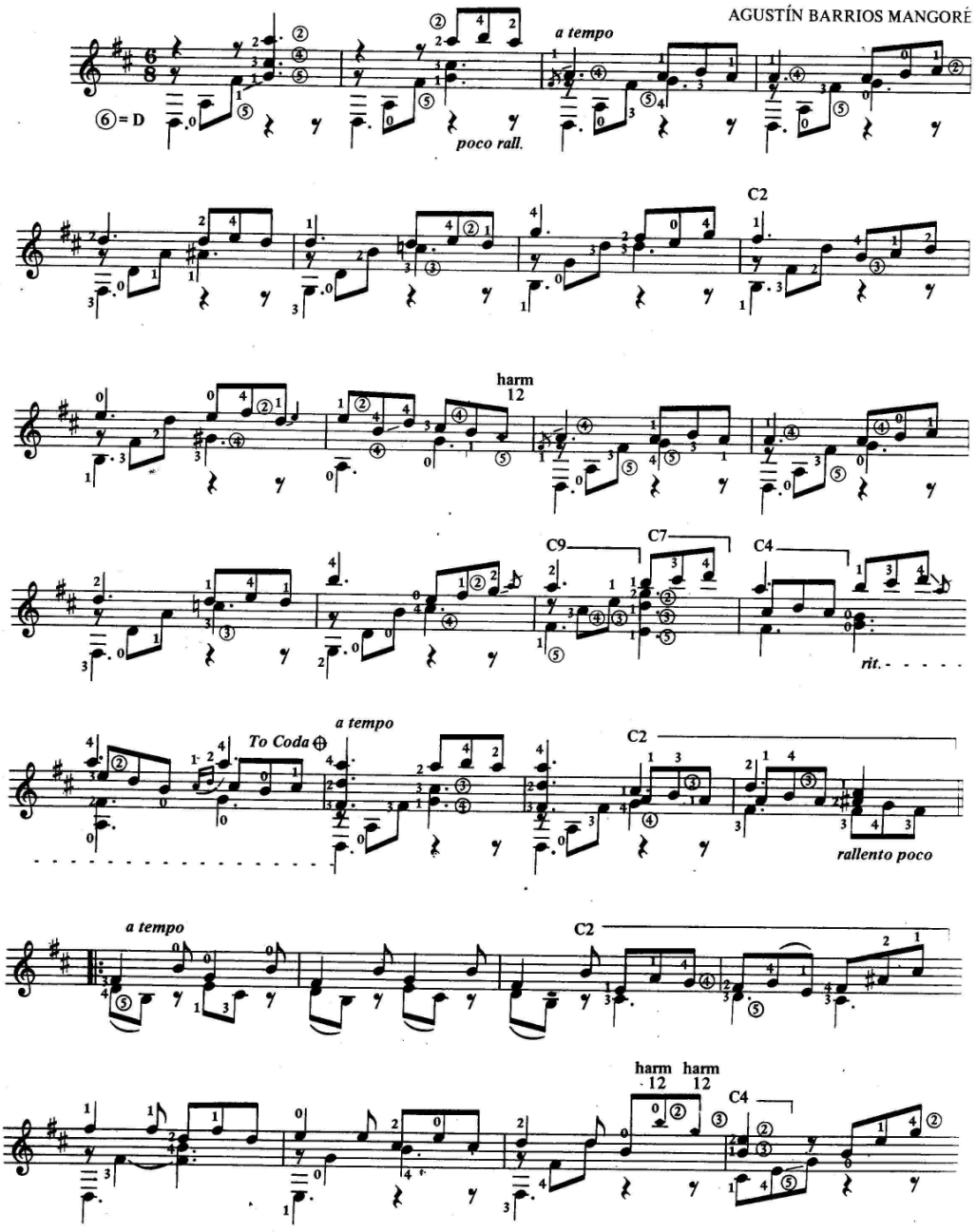
AGUSTÍN BARRIOS MANGORÉ

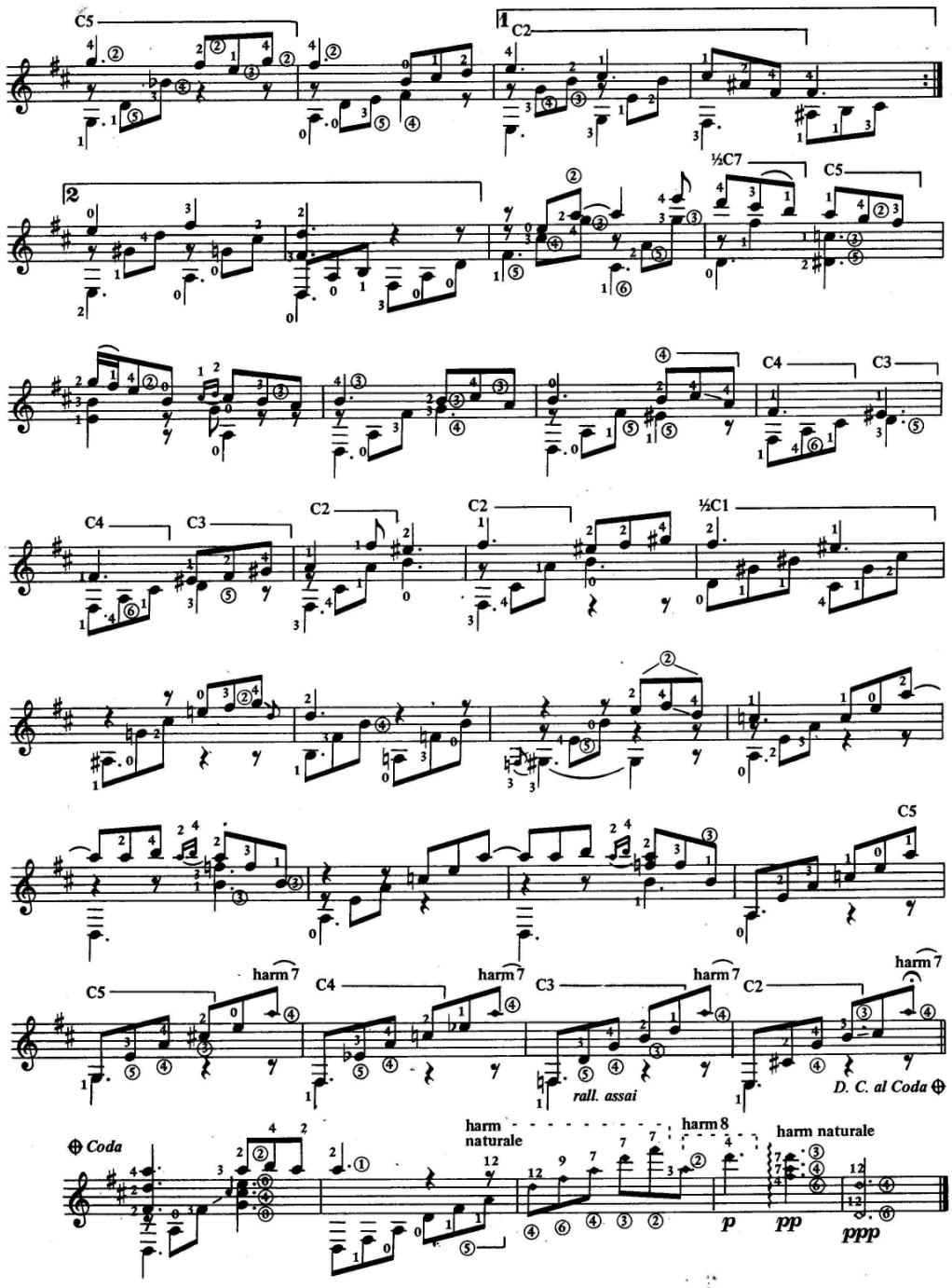



B4
C5
C8
C5
C8
C5
C8
C7
harm 7
harm 7
C3
C4
C5
C2
C3
C5
C6
C5
C3
C5
C10
Fine
ritard.

Julia Florida - Barcarola

AGUSTÍN BARRIOS MANGORÉ

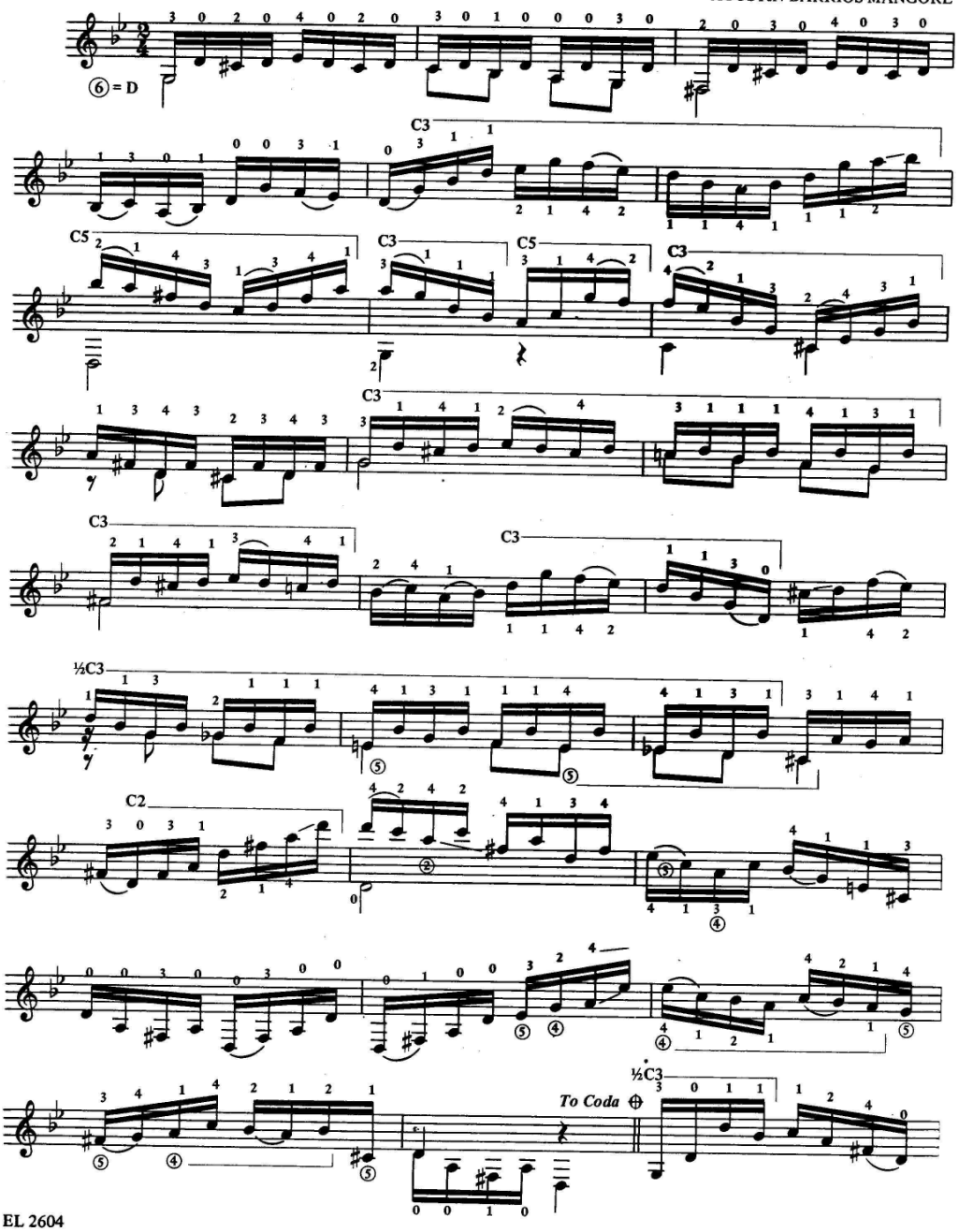


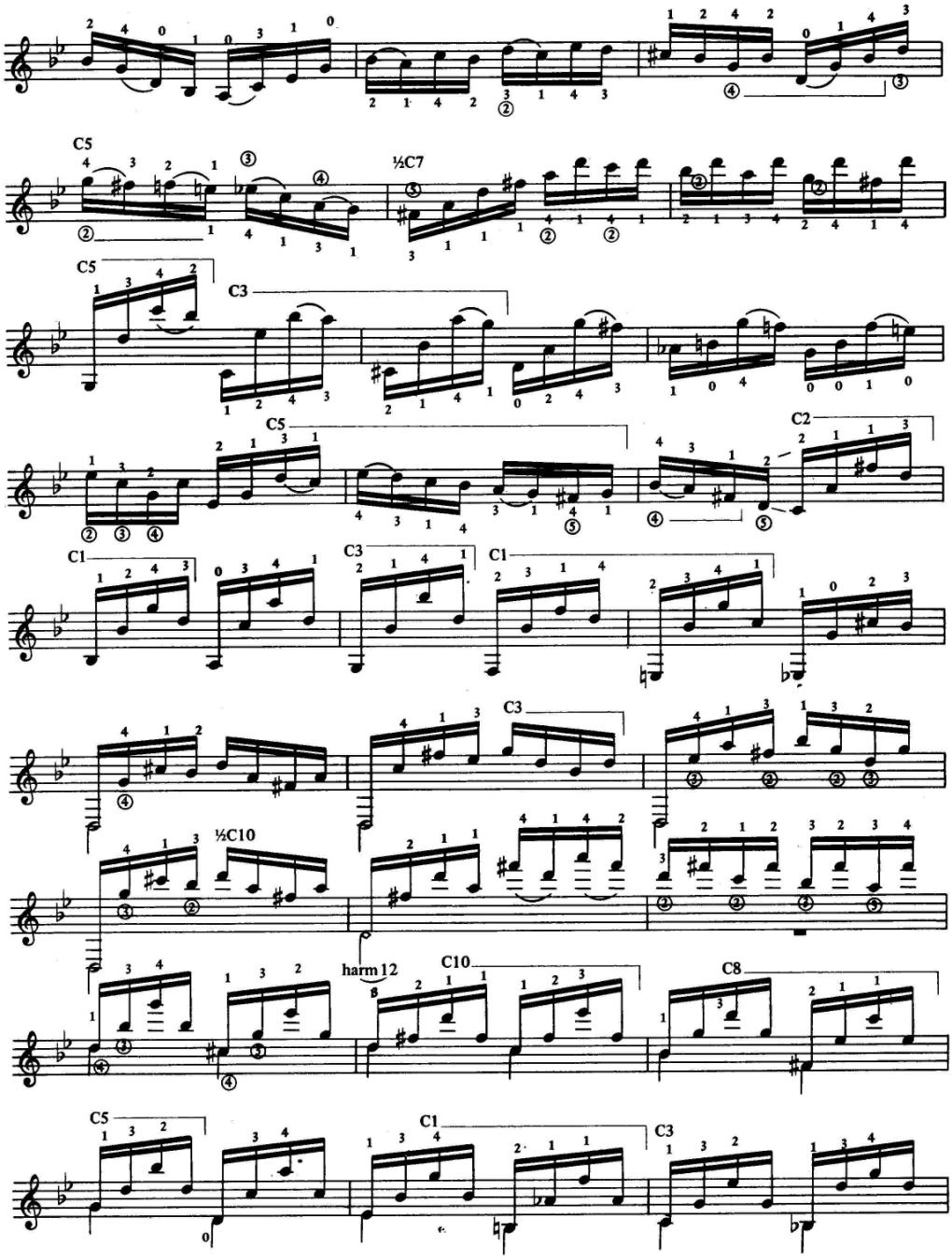

C5
C2
1
2
½C7
C5
C4
C3
C4
C3
C2
C2
½C1
C5
C5
harm 7
C4
harm 7
C3
harm 7
C2
harm 7
rall. assai
D. C. al Coda
Coda
harm naturale
harm 8
harm naturale
p
pp
ppp

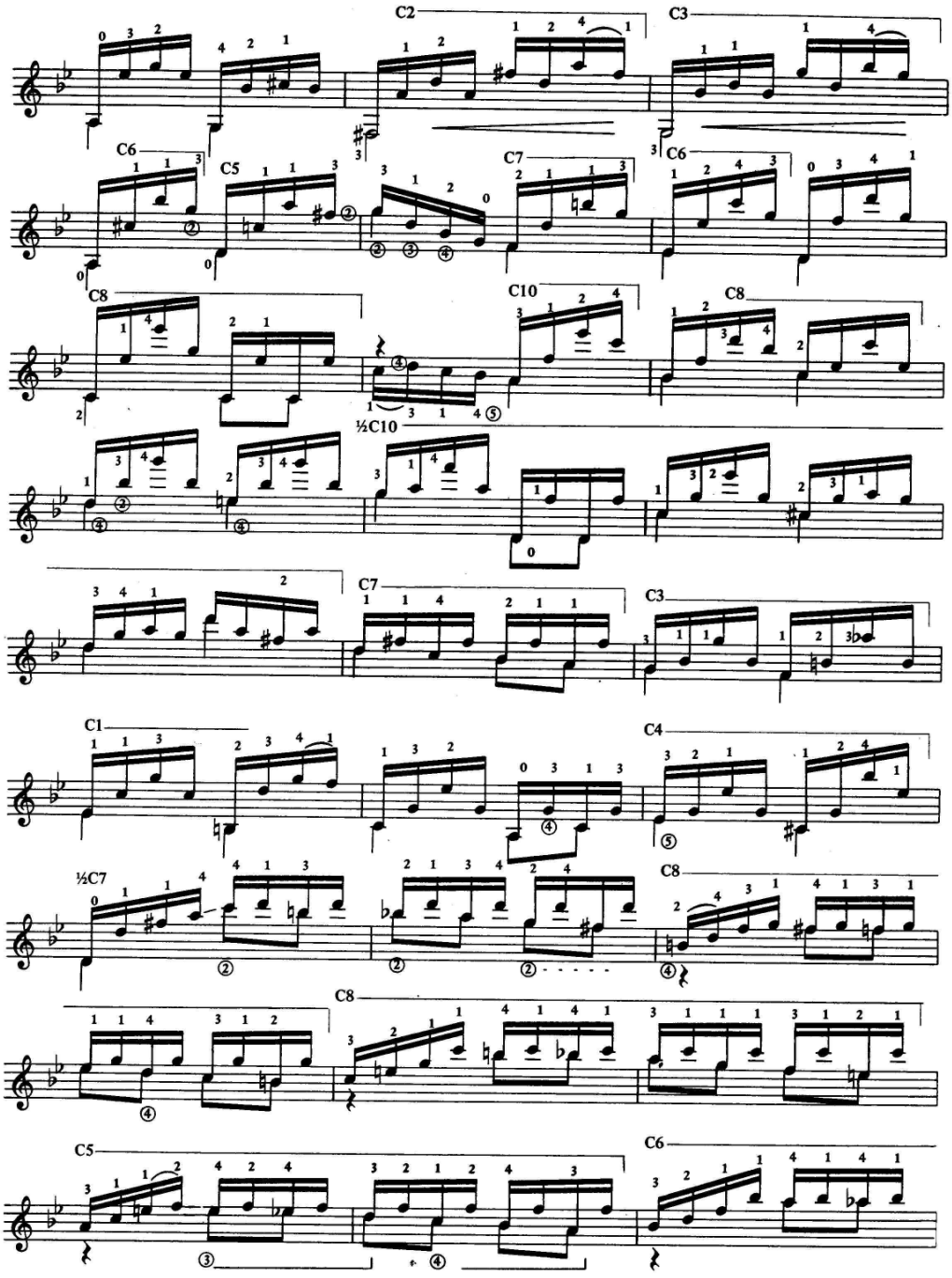
Preludio op. 5, no. 1

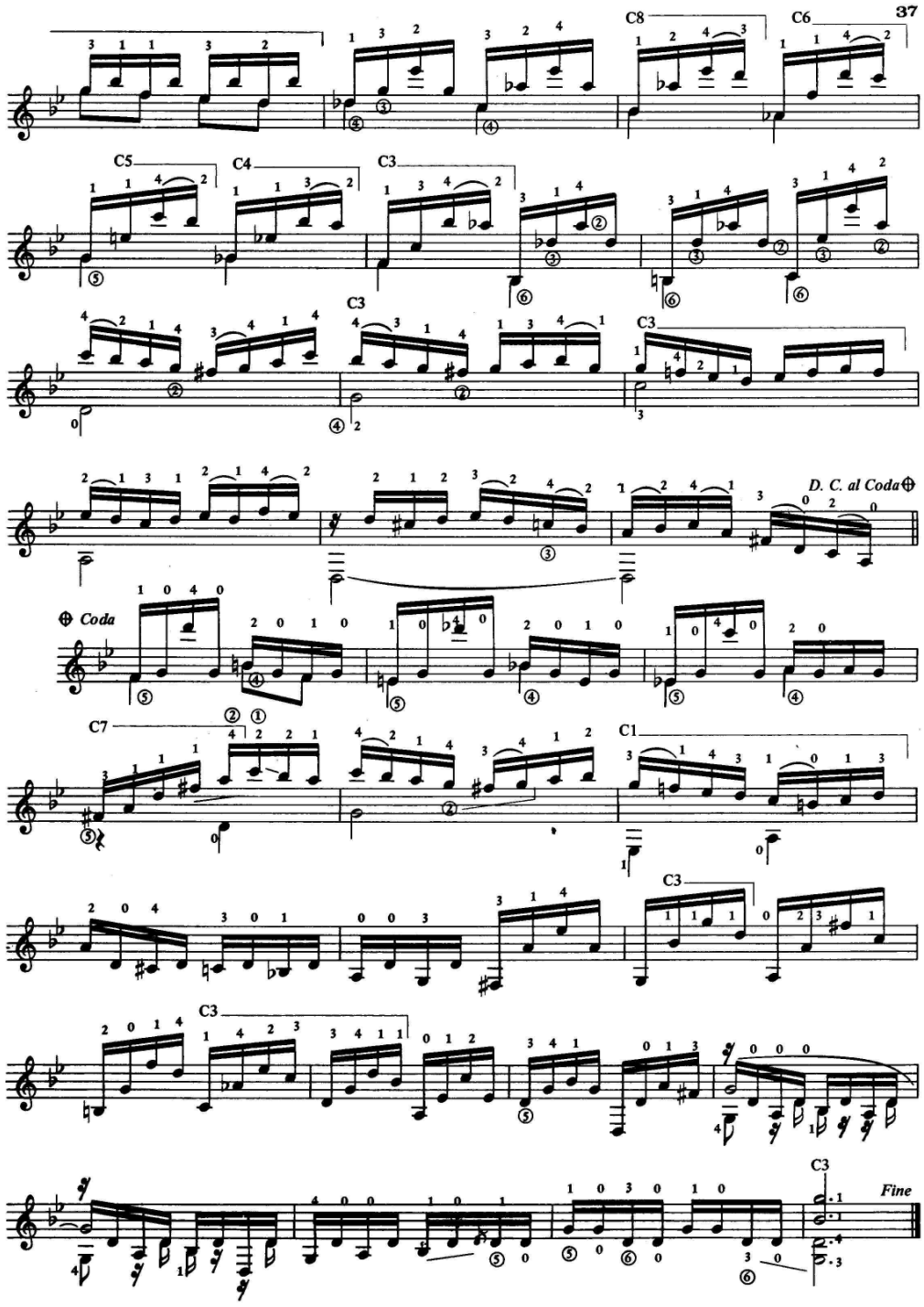
(Prelude)

AGUSTÍN BARRIOS MANGORÉ




C5
½C7
C5
C3
C5
C2
C1
C3
C1
C3
½C10
harm 12
C10
C8
C5
C1
C3

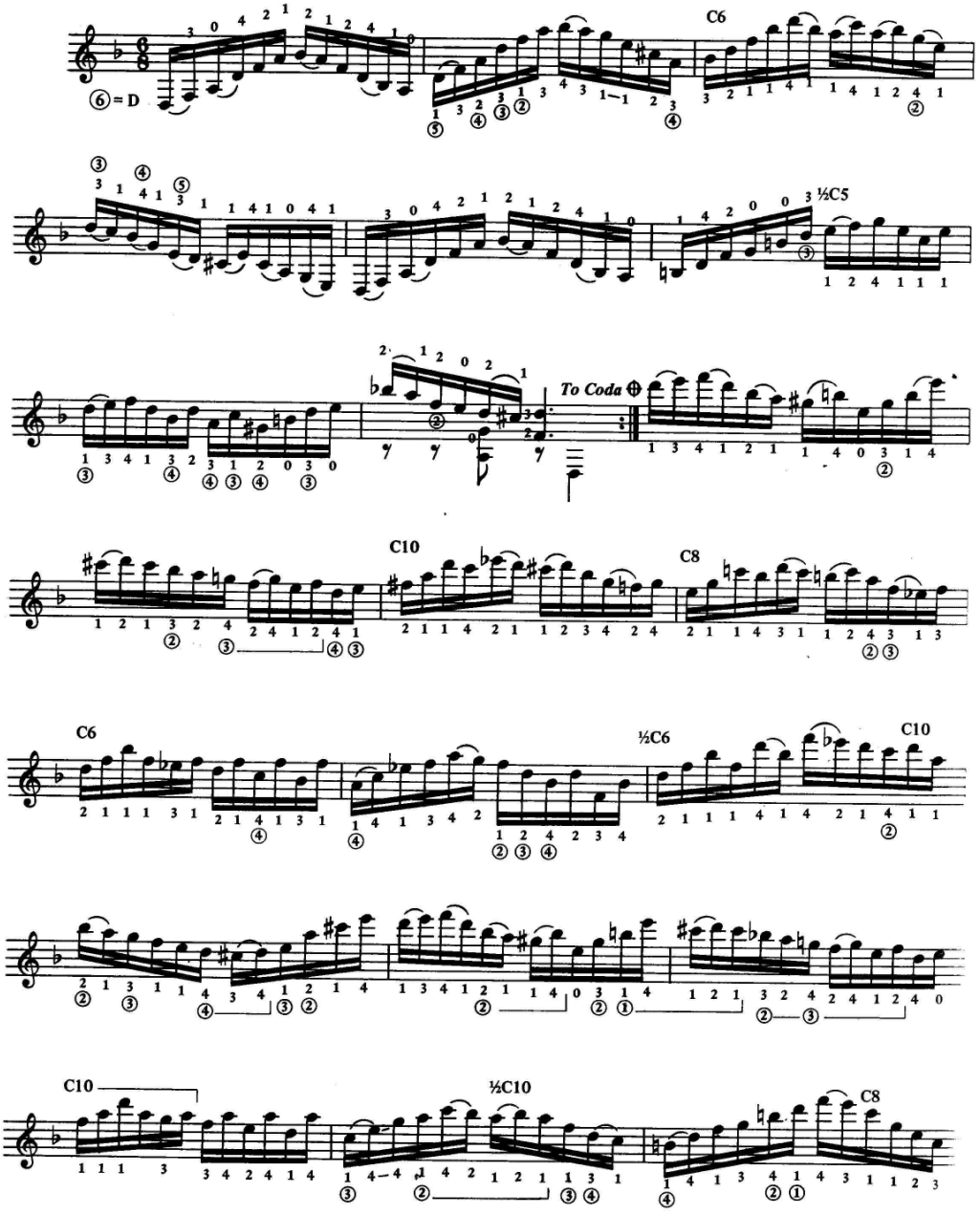

C2
C3
C6
C5
C7
C6
C8
C10
C8
½C10
C7
C3
C1
C4
½C7
C8
C8
C5
C6

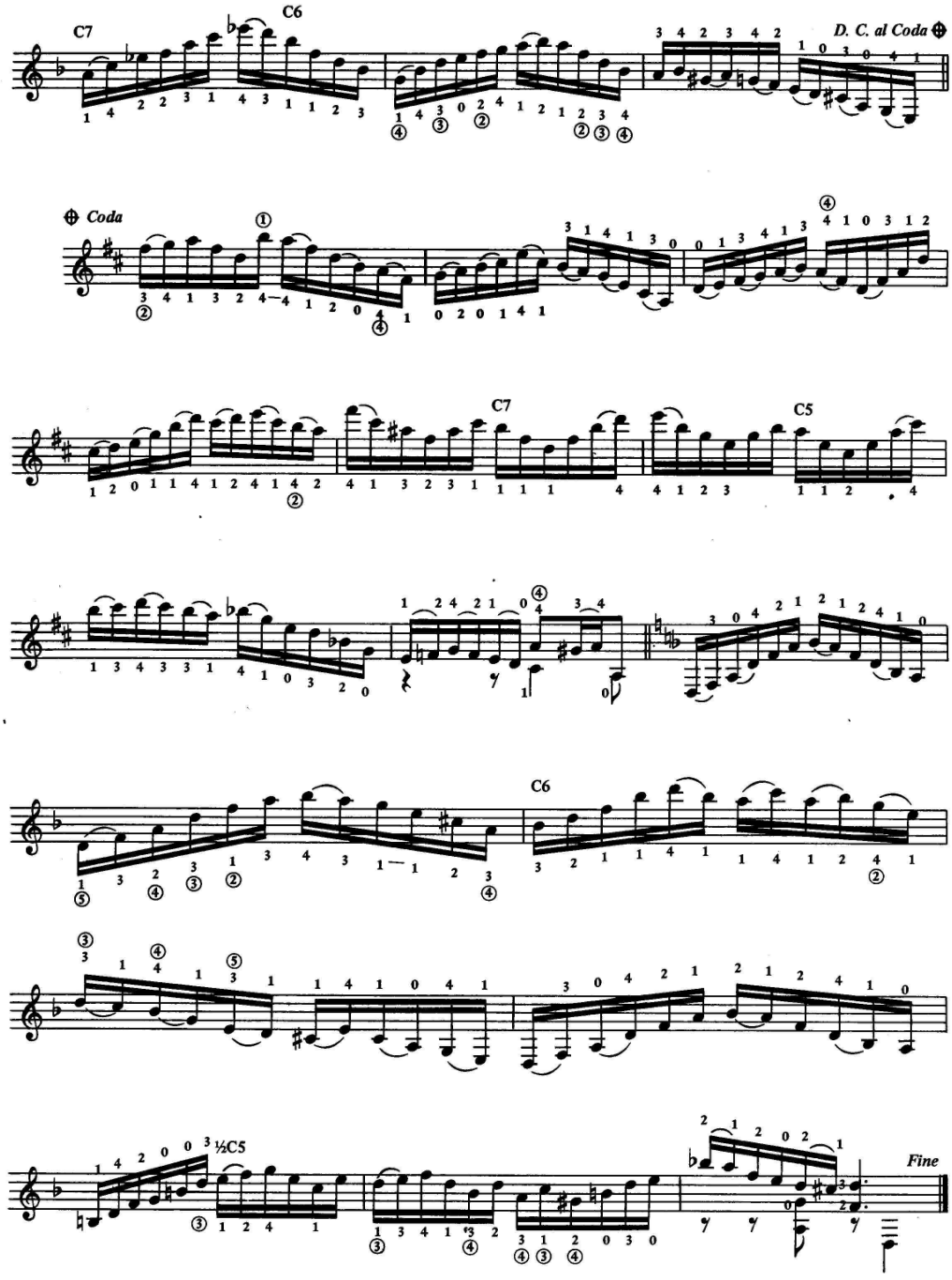

C8
C6
C5
C4
C3
C3
C3
D. C. al Coda
Coda
C7
C1
C3
C3
C3
Fine

Arabescos - Estudio No. 4

(Arabesques - Study No. 4)

AGUSTÍN BARRIOS MANGORÉ




C7
C6
D. C. al Coda
Coda
C7
C5
C6
½C5
Fine

Alegro Sinfónico

(Symphonic Allegro)

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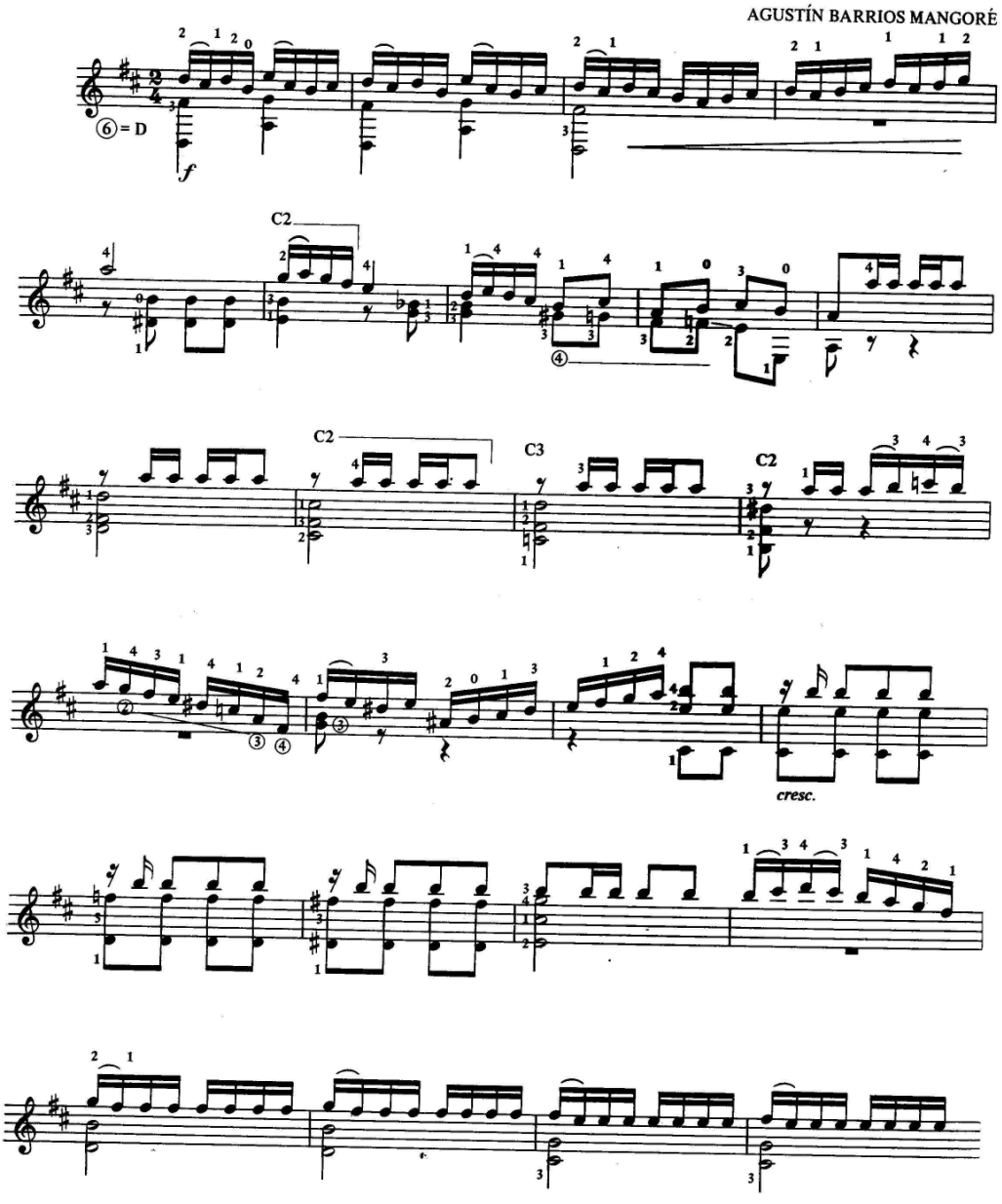
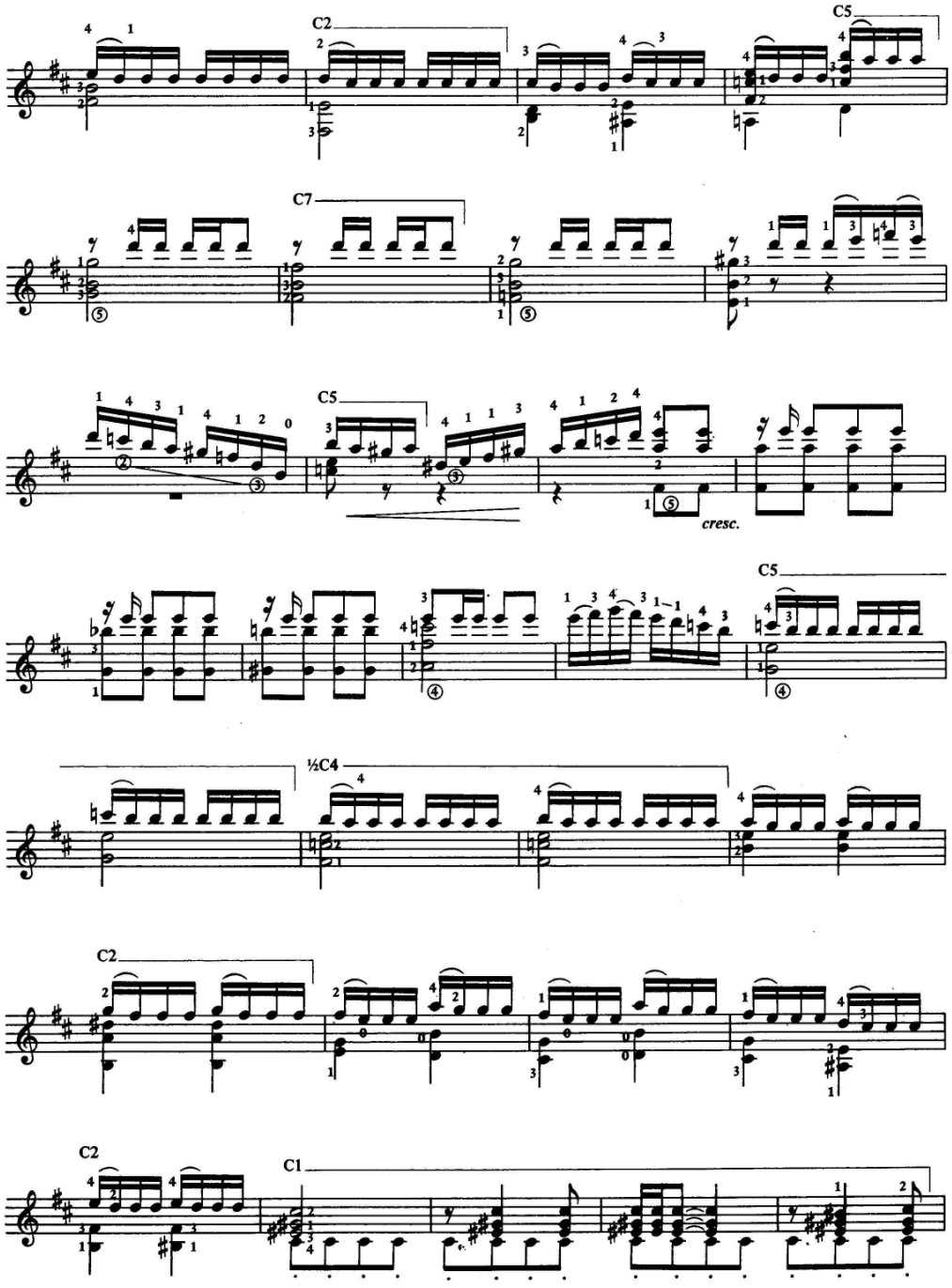
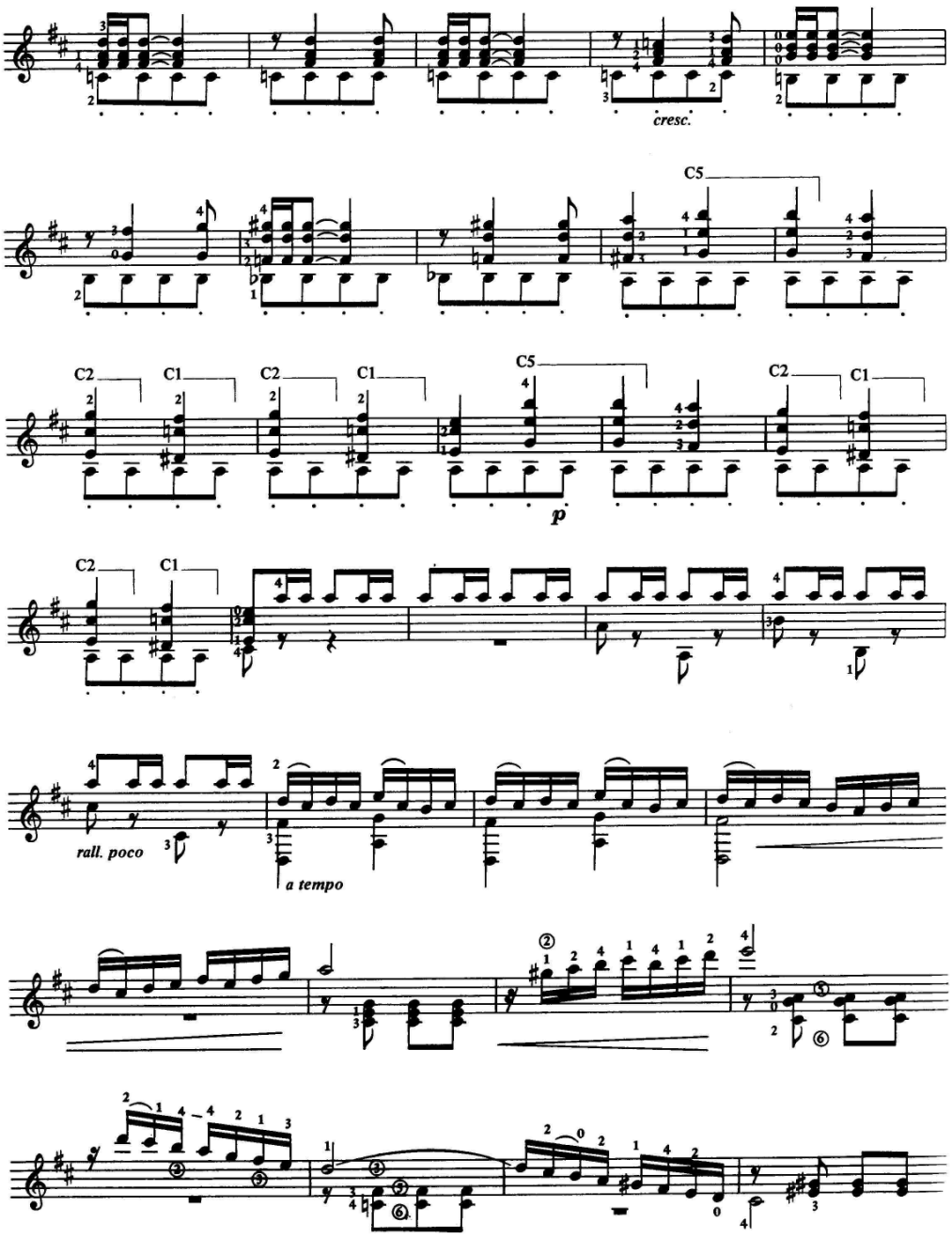
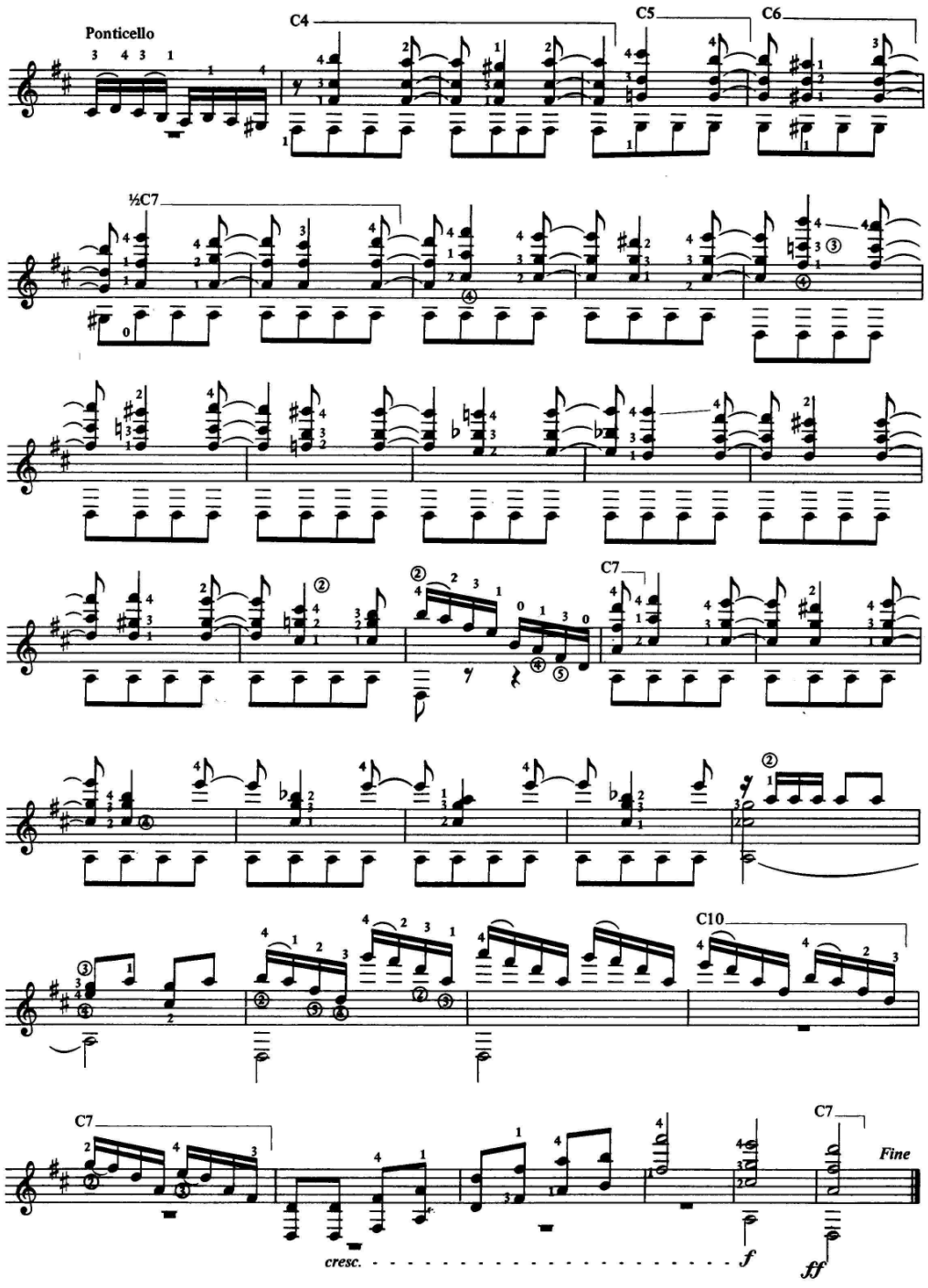



C2
C5
C7
C5
cresc.
C5
½C4
C2
C2
C1


cresc.
C5
C2
C1
C2
C1
C5
p
C2
C1
C2
C1
rall. poco
a tempo


Ponticello
C4
C5
C6
½C7
C7
C10
C7
Fine
cresc.
f
ff

Vals op. 8, no. 4

(Waltz)

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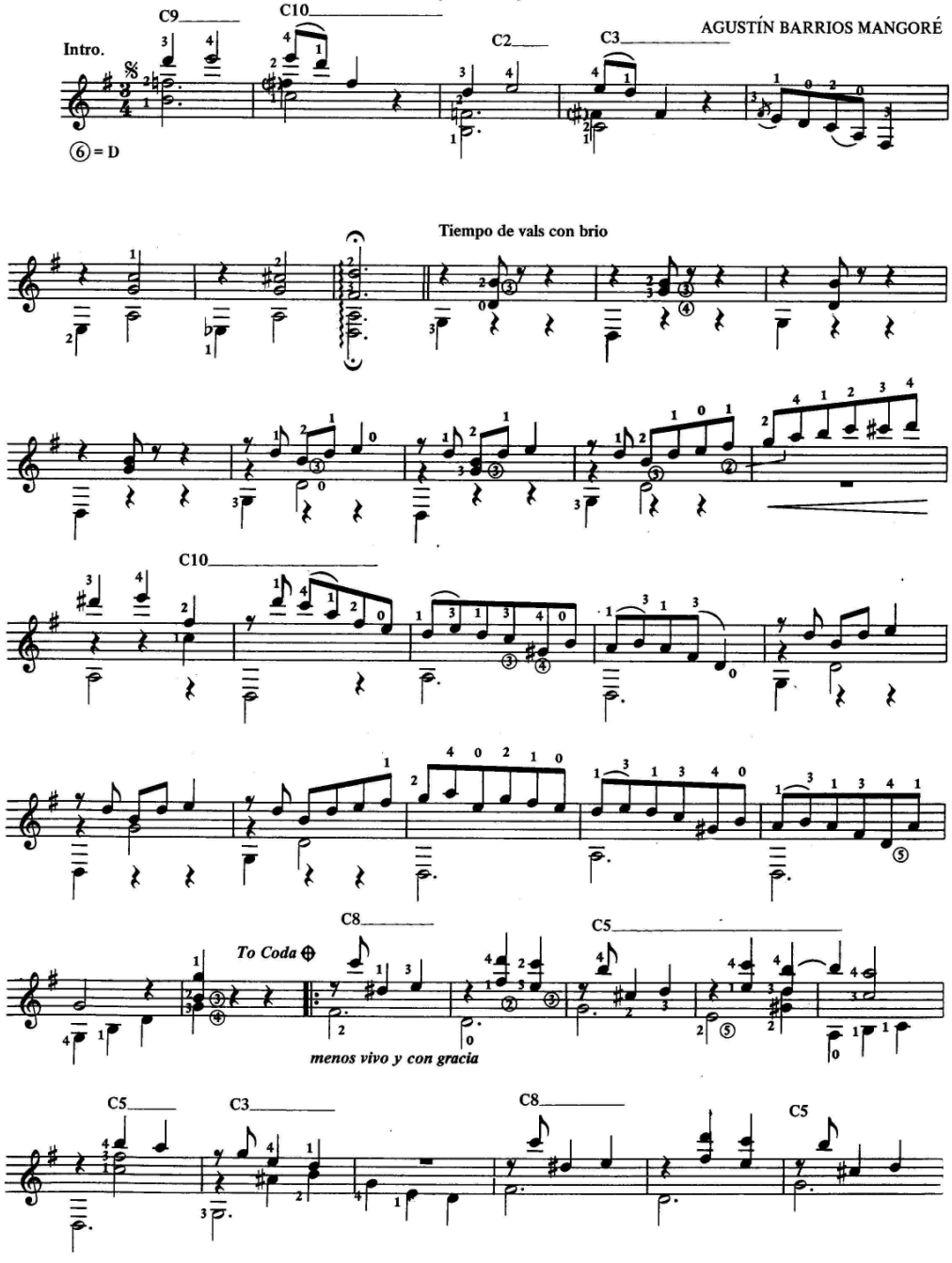
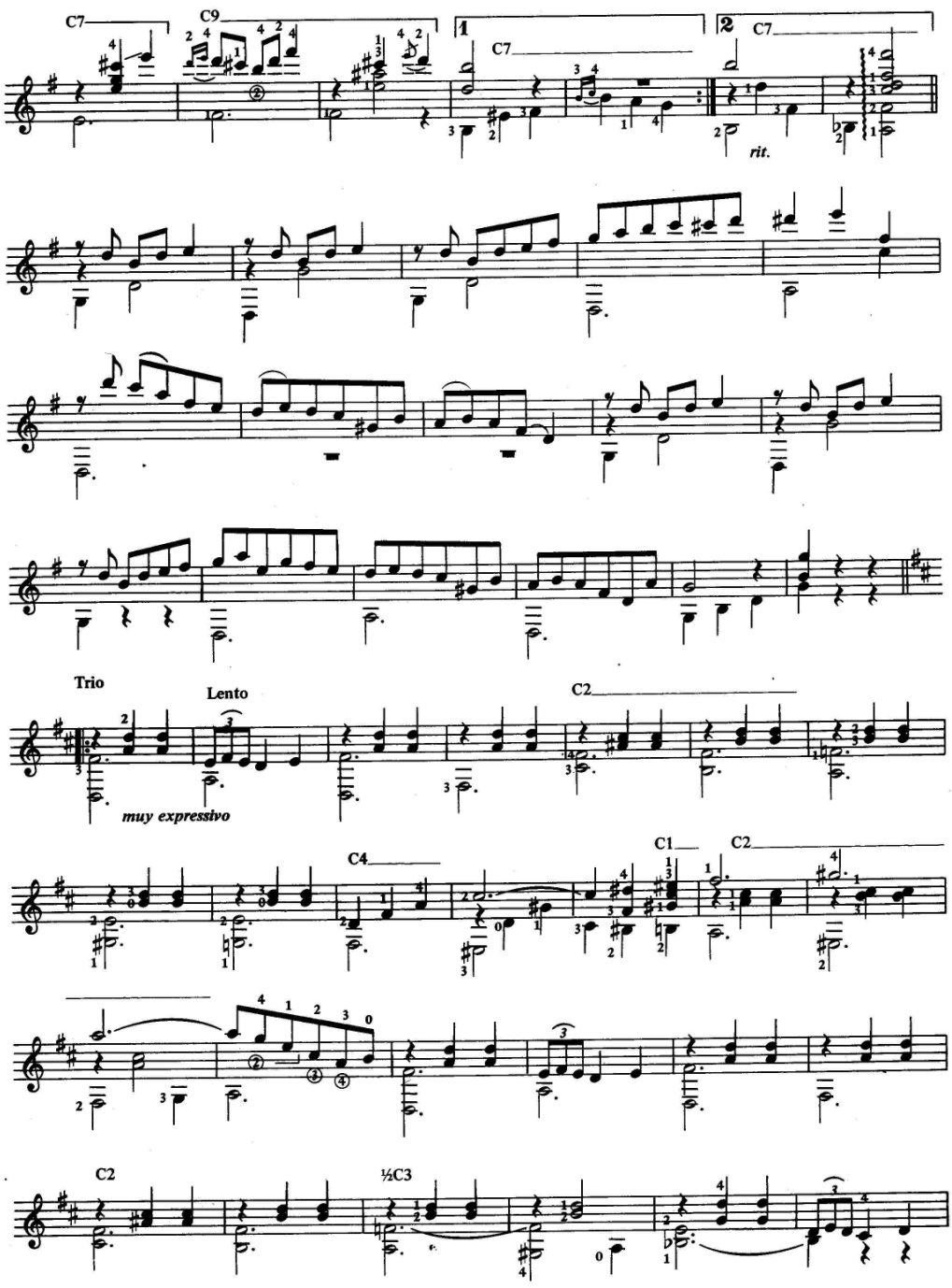
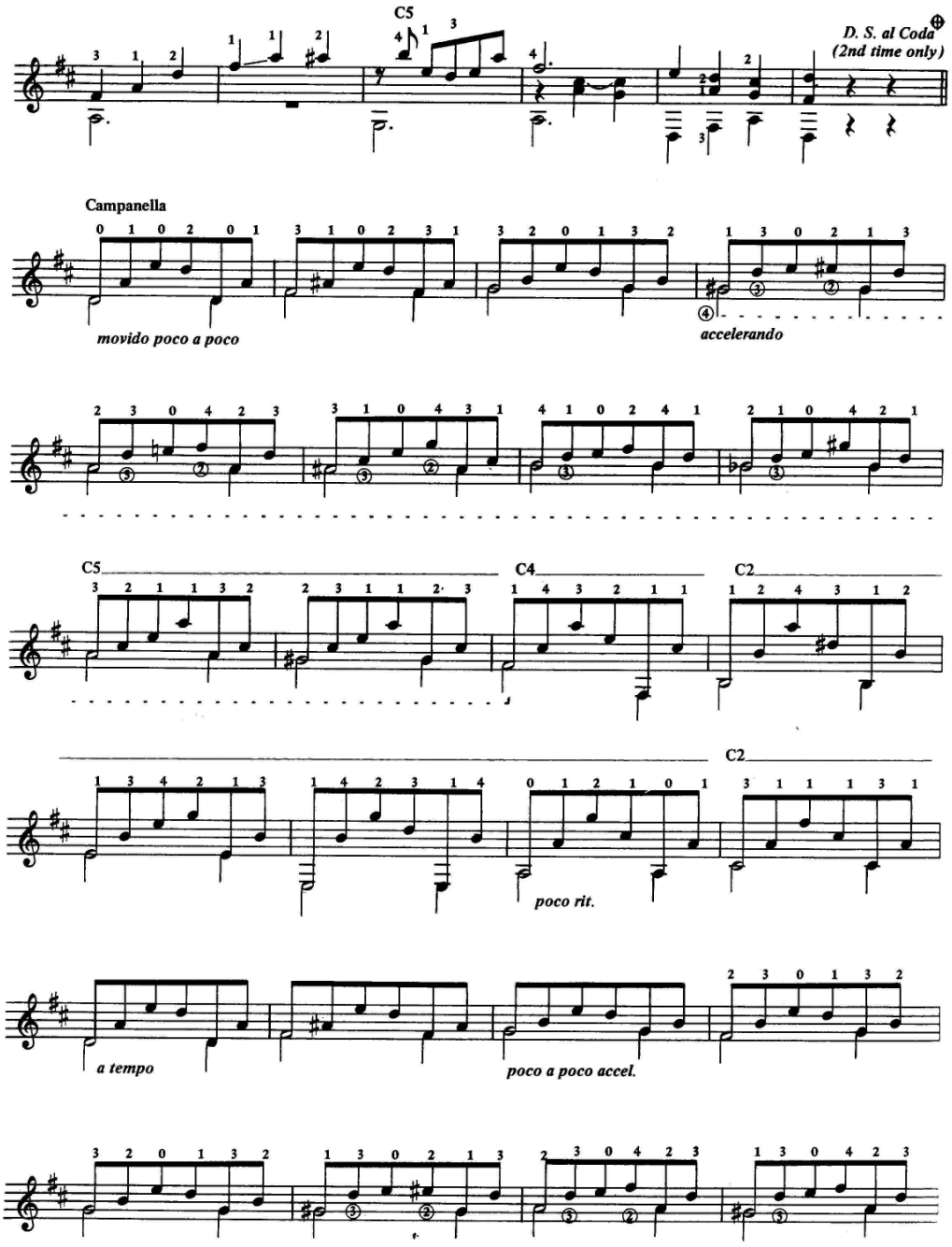
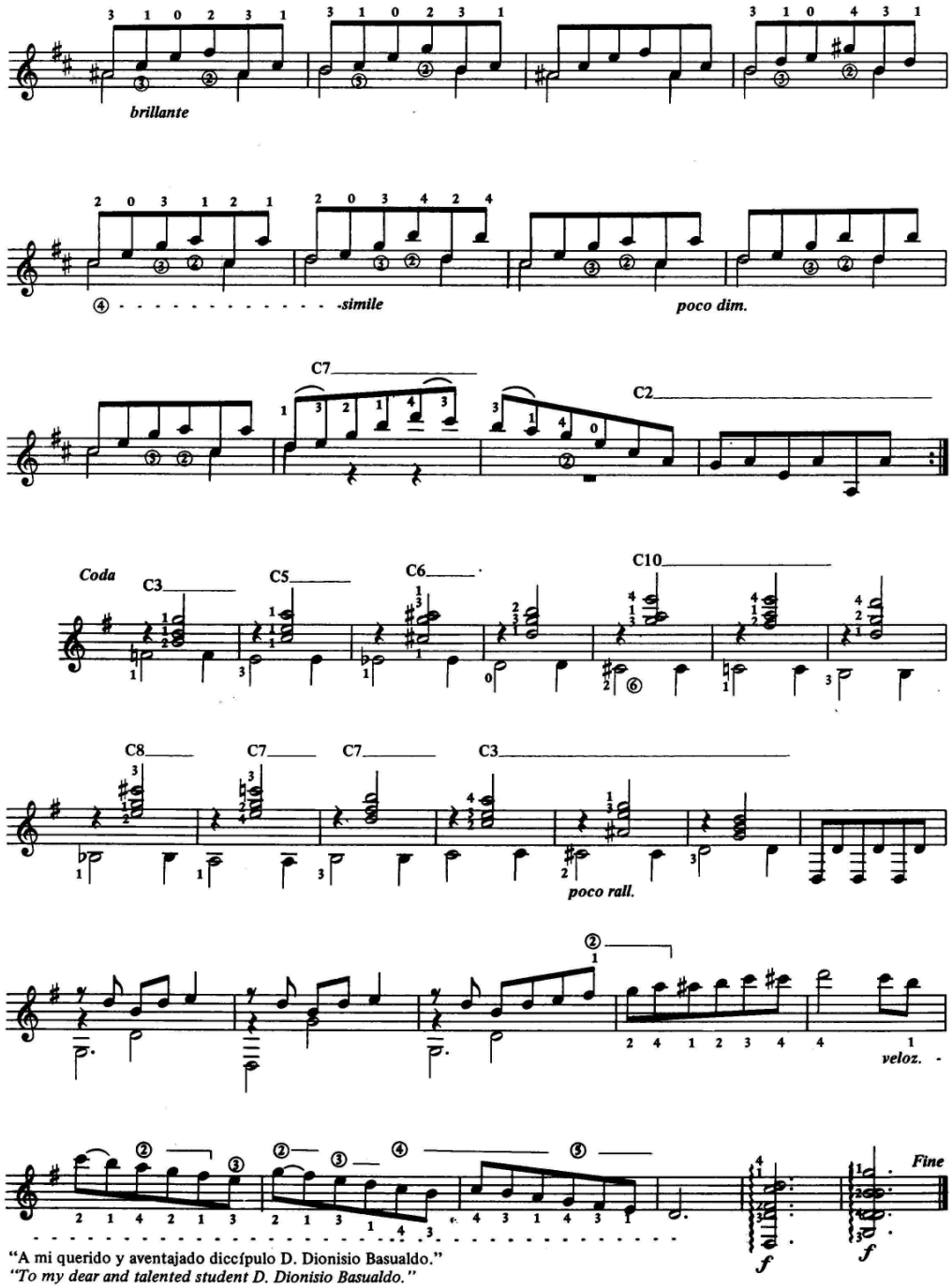



C7
C9
1
C7
2
C7
rit.
Trio
Lento
C2
muy expressivo
C4
C1
C2
C2
½C3


C5
D. S. al Coda
(2nd time only)
Campanella
movido poco a poco
accelerando
C5
C4
C2
C2
poco rit.
a tempo
poco a poco accel.

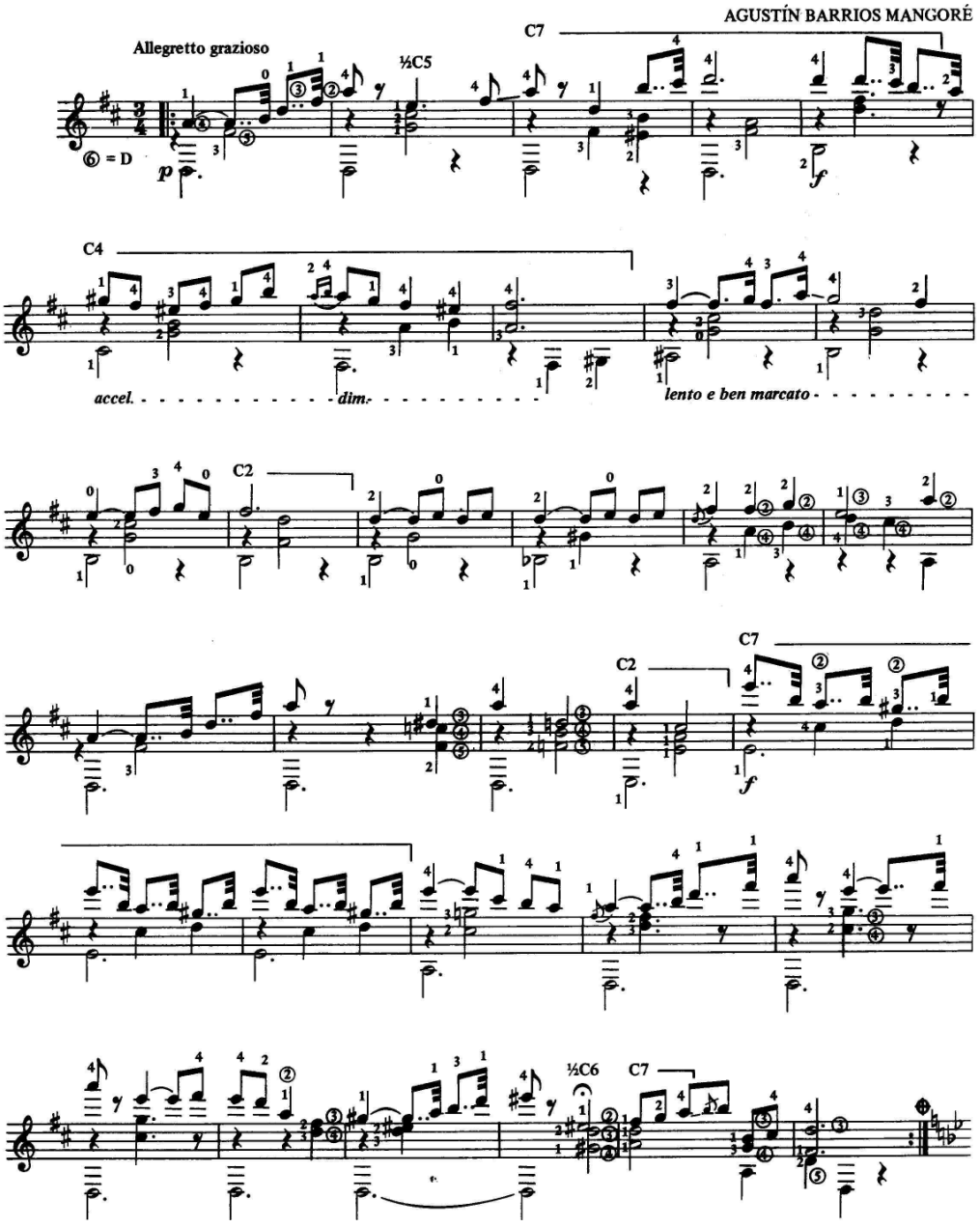


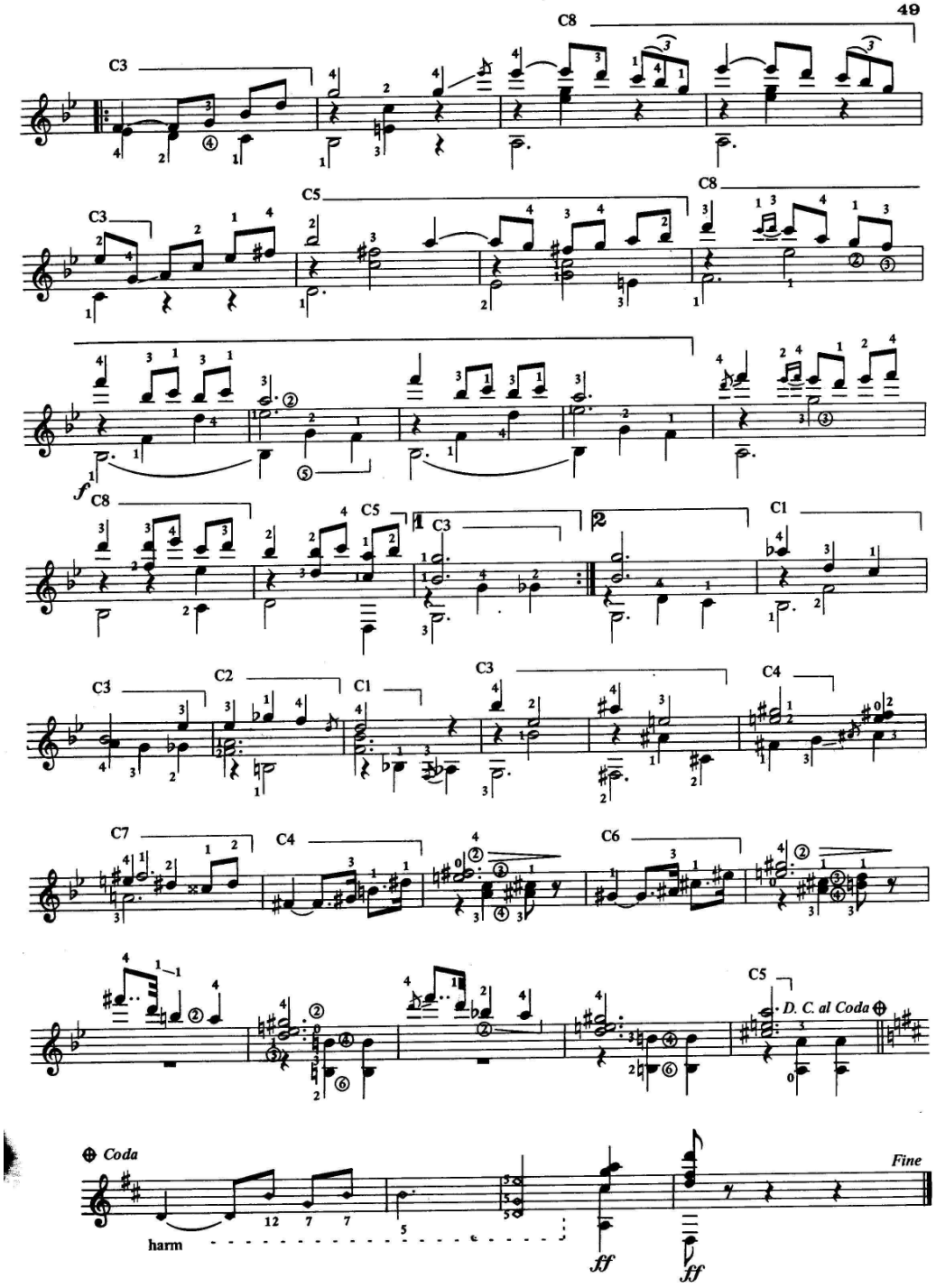
"A mi querido y aventajado diccípulo D. Dionisio Basualdo."
"To my dear and talented student D. Dionisio Basualdo."

País de Abanico

(Country of the Fan)

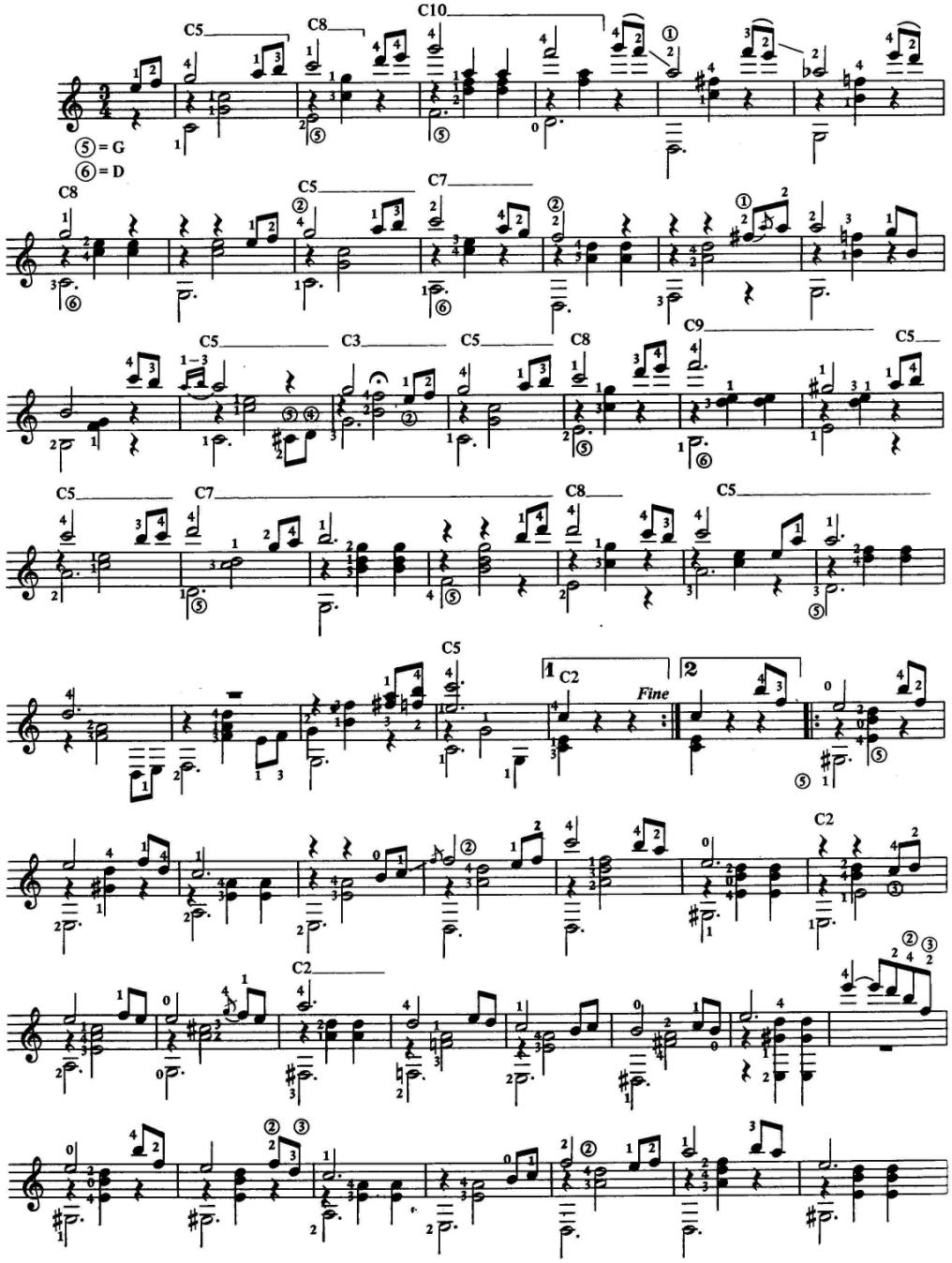
AGUSTÍN BARRIOS MANGORÉ

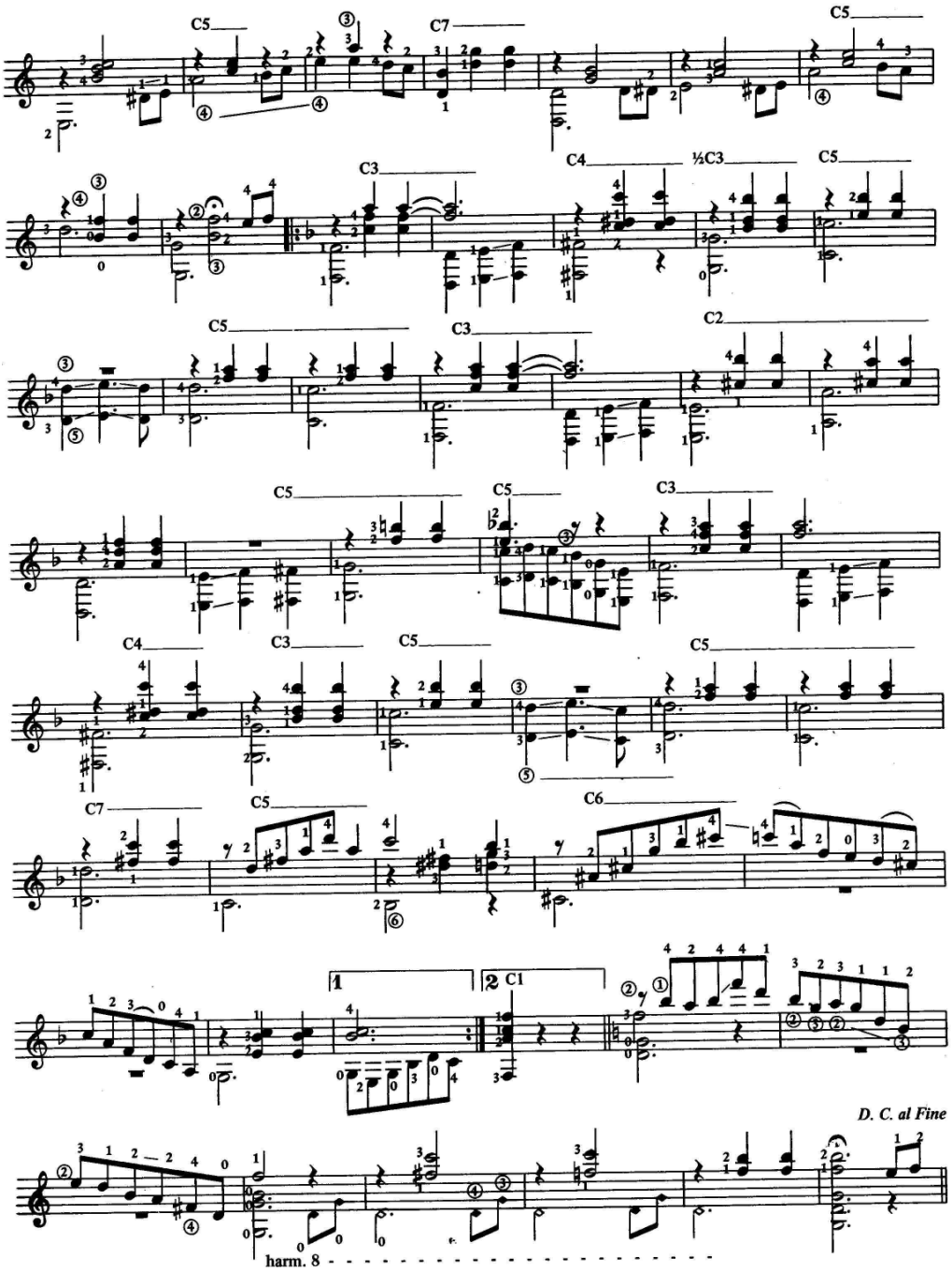



C3
C8
C5
C8
C3
C5
C8
f
C8
C5
1
C3
2
C1
C3
C2
C1
C3
C4
C7
C4
C6
C5
D. C. al Coda
Coda
harm
ff
ff
Fine

Tua Imagem - vals

(Your Image - waltz)




C5
C7
C5
C3
C4
½C3
C5
C5
C3
C2
C5
C5
C3
C4
C3
C5
C5
C7
C5
C6
1
2 C1
D. C. al Fine
harm. 8

Confesión - romanza

(Confession - romance)

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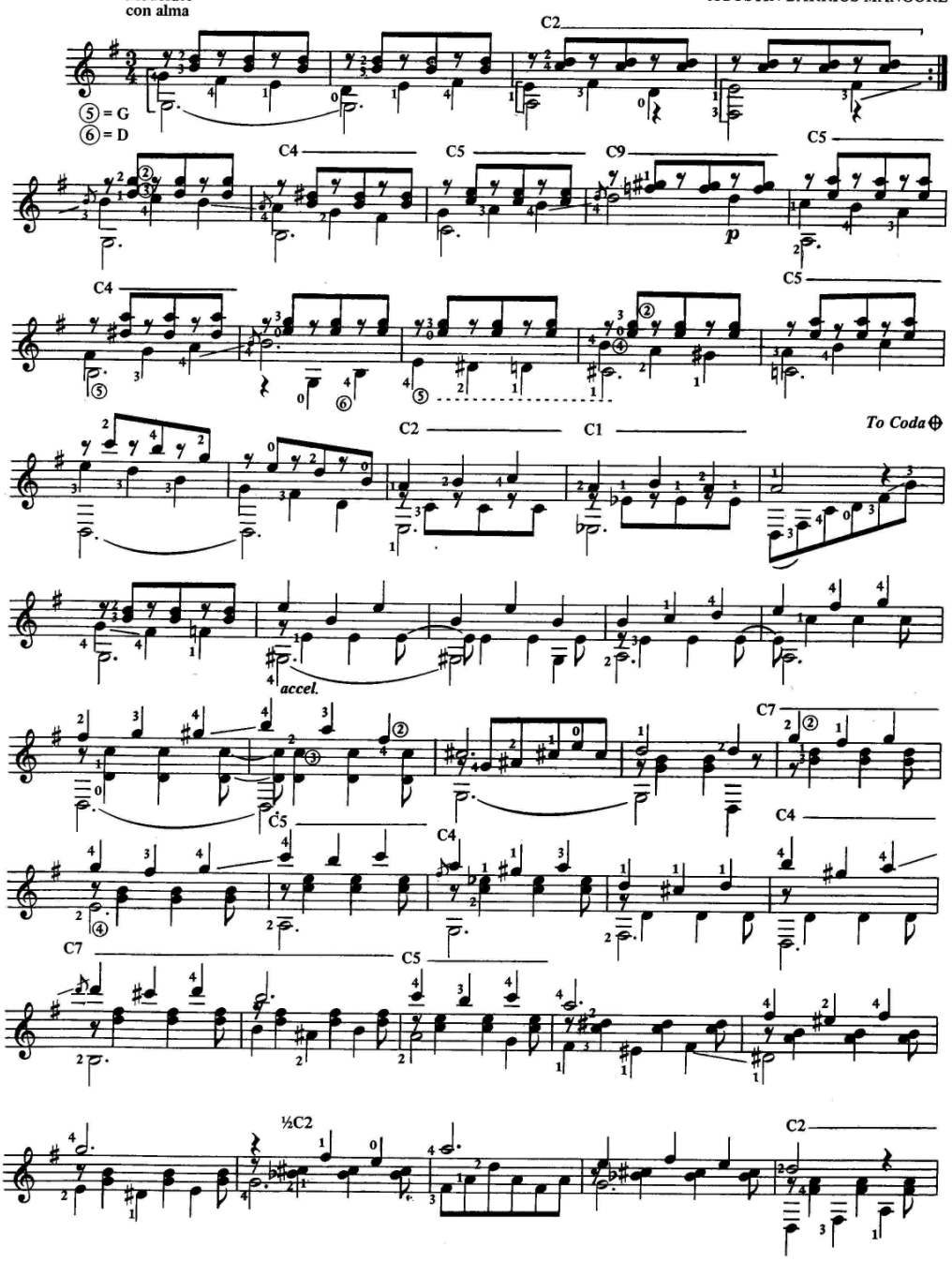
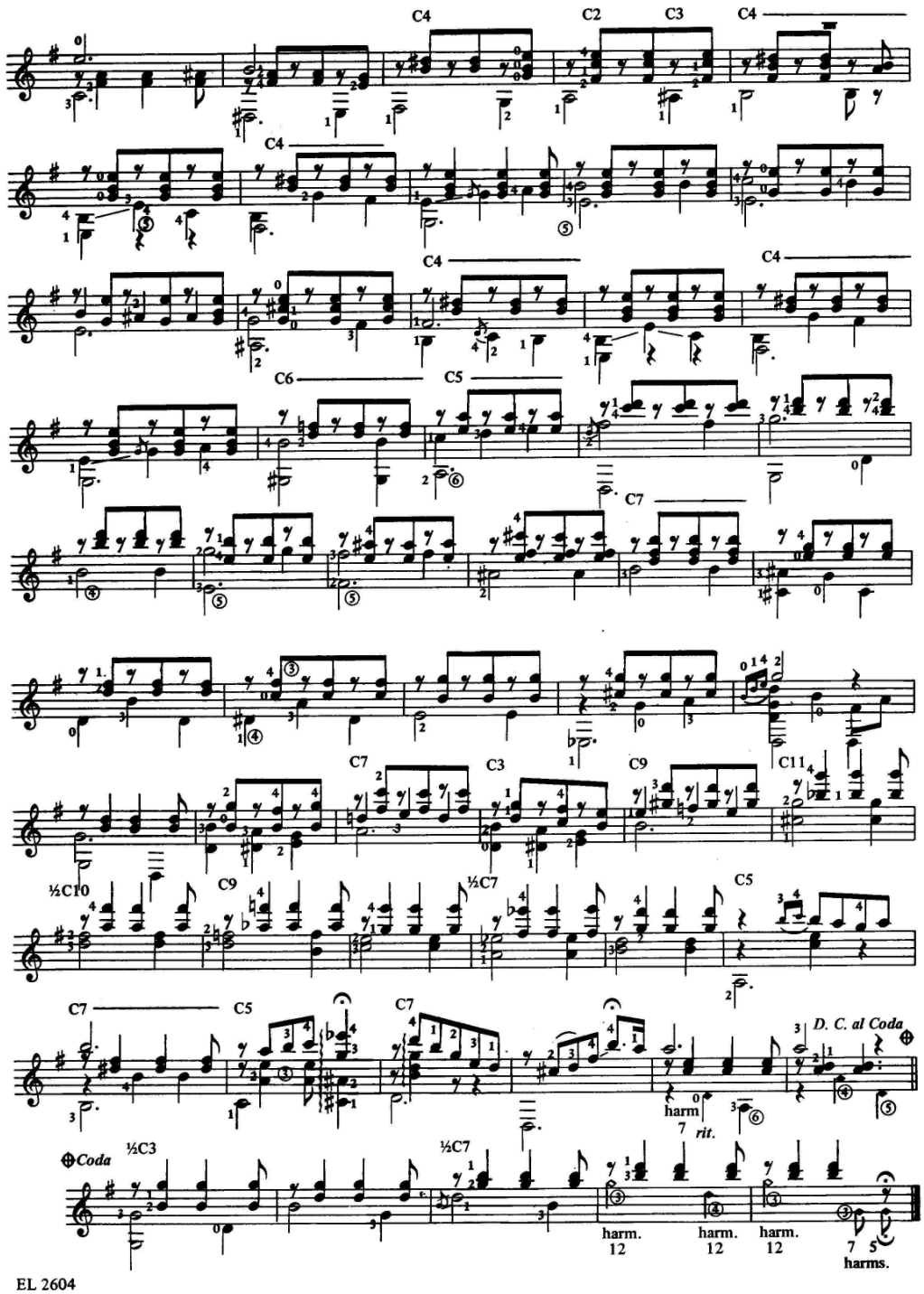
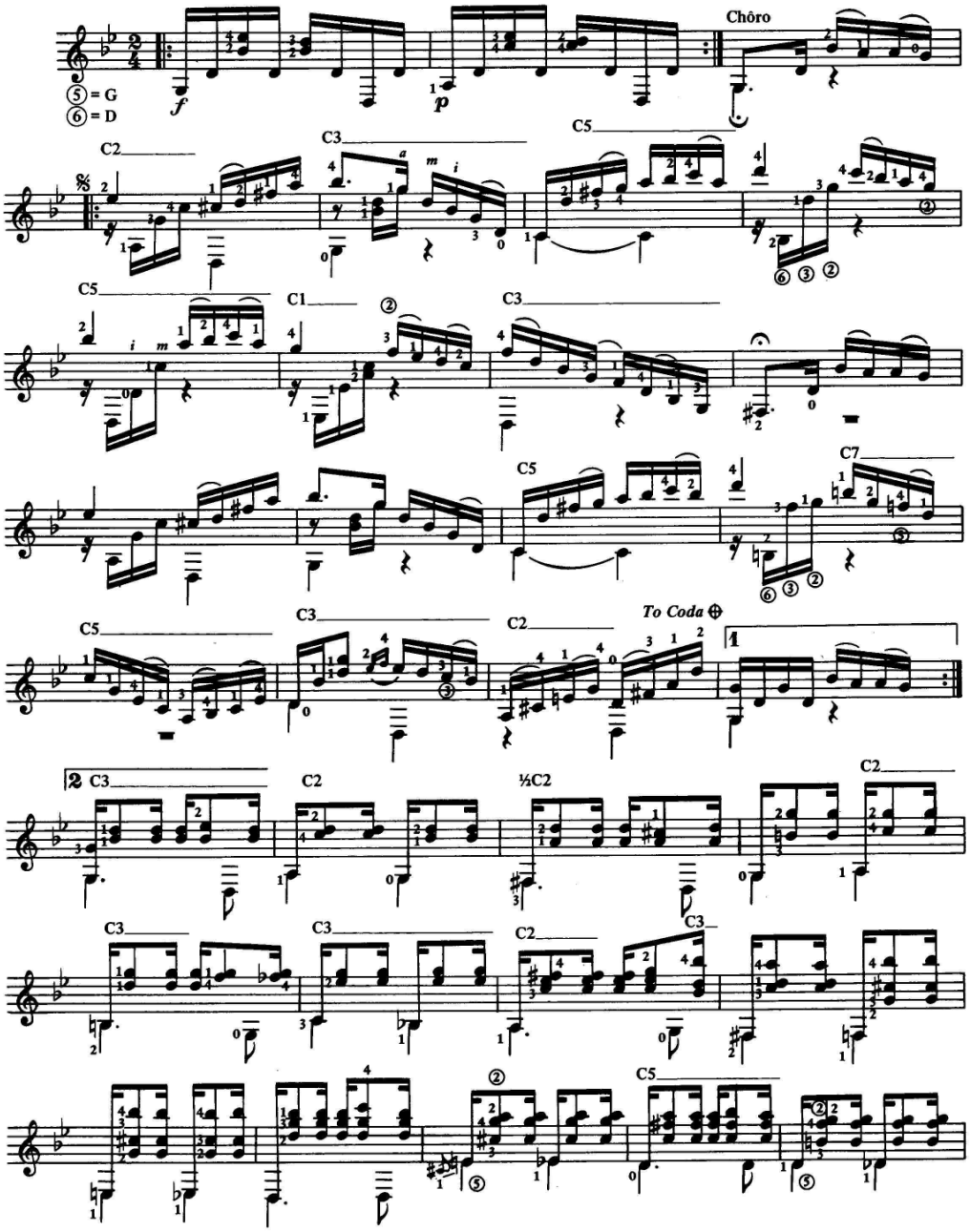
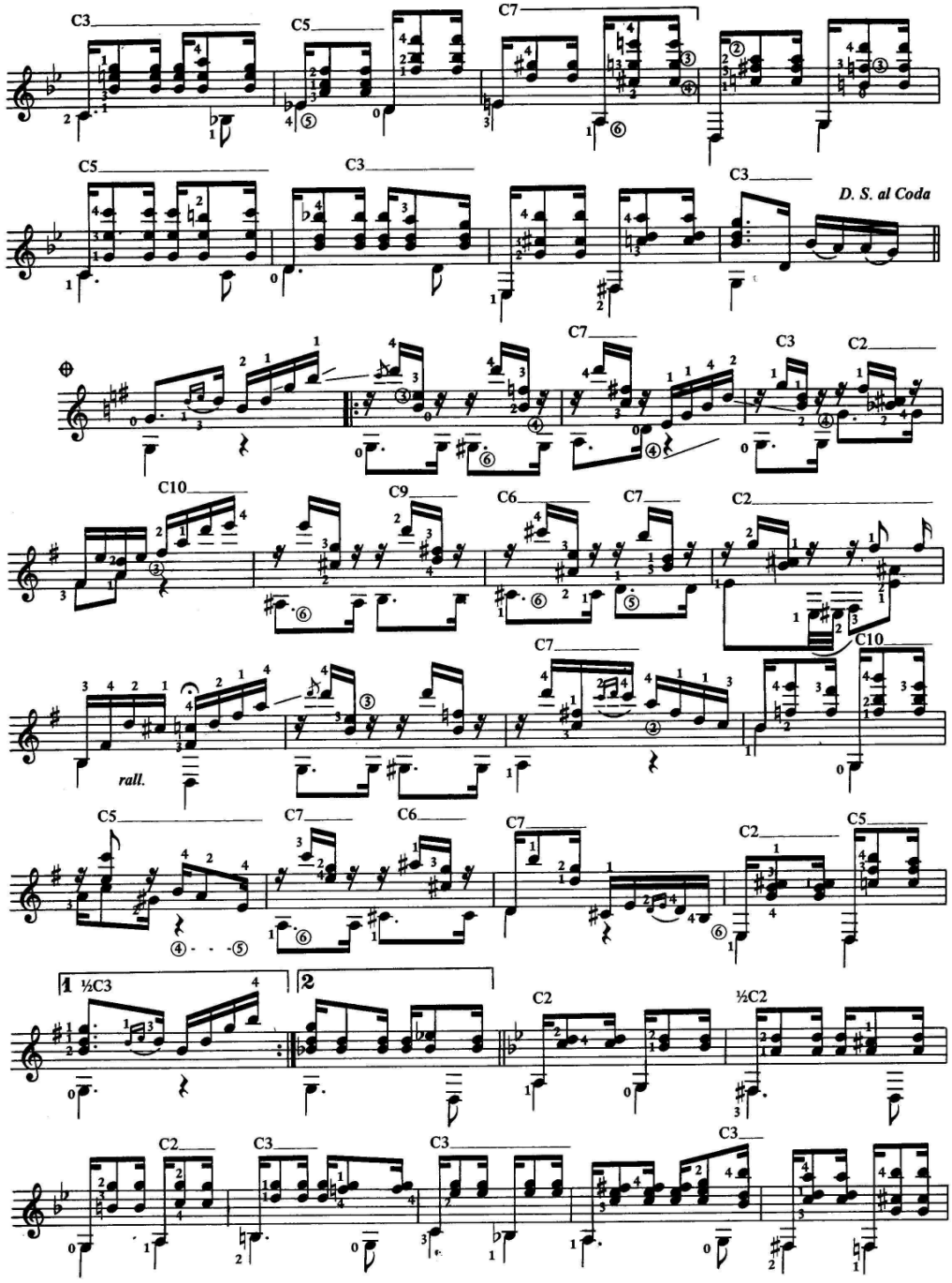


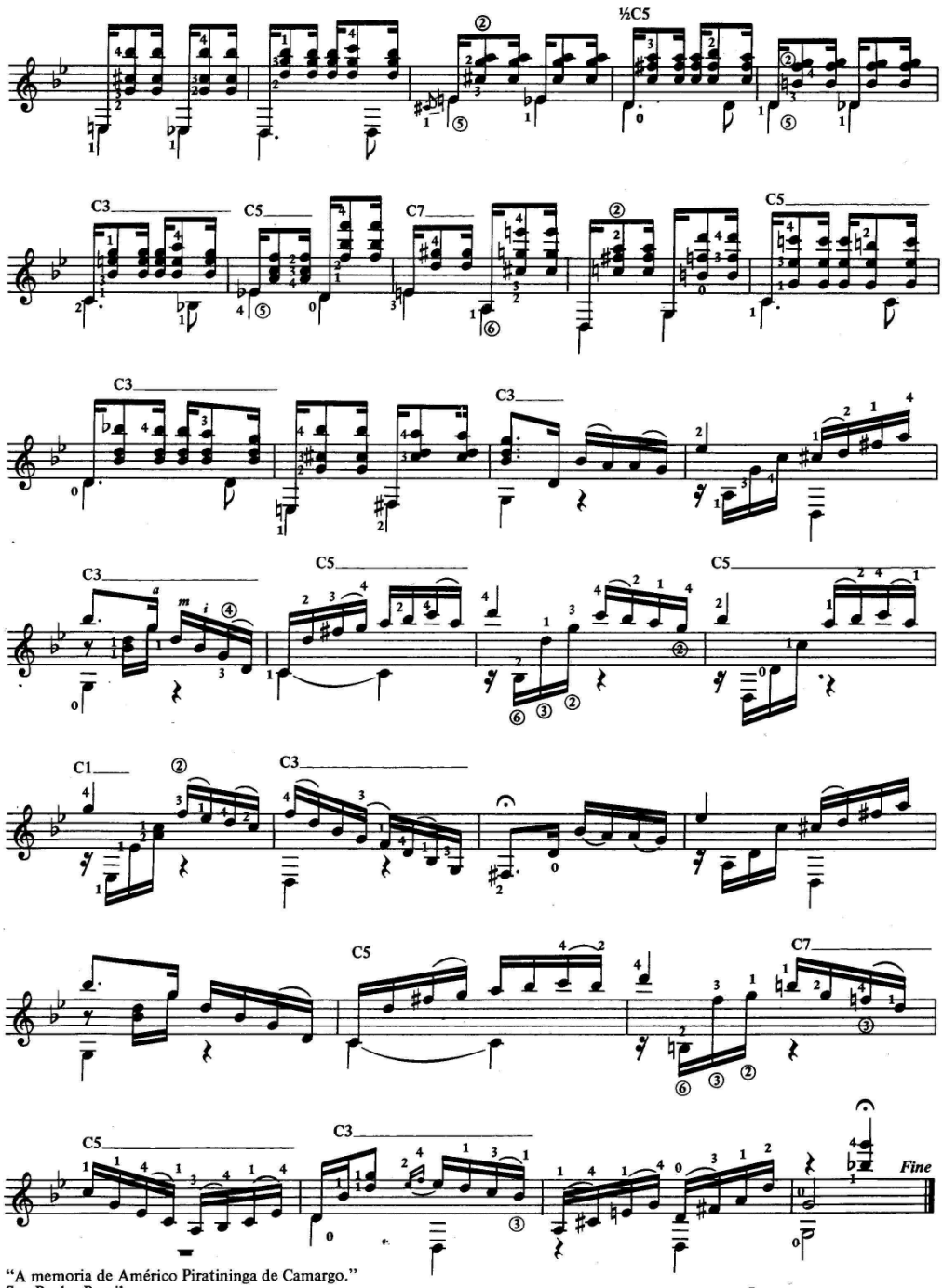

C4
C2
C3
C4
C4
C4
C4
C6
C5
C7
C7
C3
C9
C11
½C10
C9
½C7
C5
C7
C5
C7
D. C. al Coda
harm
7
rit.
Coda
½C3
½C7
harm.
12
harm.
12
harm.
12
7 5
harms.

Choro da Saudade
(Nostalgic Choro)

AGUSTÍN BARRIOS MANGORÉ




D. S. al Coda
rall.
1 ½C3
2



"A memoria de Américo Piratininga de Camargo."
Sao Paulo, Brazil

EL 2604